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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,  
BERLIN, SCHOENEBOURG, HAUPTSTRASSE, 20A.

August 11, 1903.



THE recent male chorus singing competition at Frankfurt-on-the-Main, and more especially the Emperor's personal participations in the proceedings, is not yet quite digested in Germany, and last week produced two new manifestations, one of a positive, the other of a negative nature.

The latter consists in a rather late and now quite unexpected explanation on the part of Prof. Heinrich Zoellner about his sudden withdrawal from the jury of the prize competition, which caused considerable of a stir at the time, and about which all sorts of rumors were set afloat, of which the professor did not see fit to take notice. I call his publication one of a negative nature, because it states only two reasons which did not cause him to give up his post of honor, while he remains utterly silent upon the facts, circumstances and reasons which made him decide to quit so suddenly, and at so inopportune a time. As Professor Zoellner was for a number of years conductor of the New York Liederkreis, and has many personal friends and acquaintances in the United States, his pronouncement will probably interest some of our readers, and hence I herewith give it in translation: "Although I had firmly made up my mind to enter into no sort of explanations or elucidations as to my withdrawal from the office as one of the judges in the vocal prize competition at Frankfurt, in June, 1903, I find it necessary, if even it be somewhat late, to contradict certain lies of the broad spreading of which I was made aware only belatedly and accidentally.

"First—The news that I had withdrawn from the office of judge of the prize competition because a chorus which I had handed in was not selected as the one to be sung for the prize competition, I declare herewith to be absolute nonsense.

"Second—The assertion that I had wanted to withdraw my application for resigning, but that this change of mind had come too late, because the Emperor had already granted permission for my withdrawal, I herewith declare a villainous calumny.

HEINRICH ZOELLNER."

This, of course, is all right as far as it goes, but it gives no clue, and one stands "in the piercing feeling of one's nothingness," as Schiller has it, with regard to the much ventilated question as to the reasons which did actuate Professor Zoellner in his withdrawal from the jury.

The other question which is still occupying the public minds, at least those interested in male chorus work, is ventilated in a local paper under the heading of "Silcher or Hegar?" The speech which the Emperor made to the conductors of the competing societies gathered at Frankfurt for the purpose of recommending to them a return to greater simplicity still forms the subject of polemics in musical circles. Some of them praise in blind enthusiasm, others in equally passionate anger find fault with everything His Majesty said and—did not say. The adherents as well as the opponents to his ideas impute to him a one-sidedness of views such as indeed he did not at all evince, and in so doing they commit the mistake he so happily avoided, viz., the one of "throwing out the child together with the bath." A laudable exception is Adolphus Pruemers, musikdirector at Muenster, in Westphalia, who has just published with Hermann Seemann's Successor in Leipzig a pamphlet bearing the title "Silcher or Hegar?" which treats the subject of German male chorus singing and its literature with an apparent striving after objectivity. Curiously enough, he starts out with the assumption that at the present moment the folksong is being favored more than is justifiable, while on the other hand he admits that many societies would deem it beneath their dignity to sing "Wir hat dich, du schoener Wald," by Mendelssohn, one of the examples given and preferred by the Emperor. But the demands Pruemers makes upon the vocal quartets for the future show the right way. While indicating Silcher as the noblest representative of the order of composers called for by the Emperor, and considering Hegar as the head of the modern tendencies in vocal male quartet writing, he formulates the question "Silcher or Hegar?" and answers it with "Silcher and Hegar!" It will indeed ever remain the task of the male choruses to cultivate both the folksong and the art song. Without looking down upon the old songs simply because they are old, these societies should at the same time pay attention to the progressive style in music. Only they must not consider everything a progress that is, or appears to be, new. To the necessity to cultivate the technical side of

quartet singing there is opposed the danger of making this technical display the main object, the contrast between the old self satisfied style of Liedertafel singing against a modern tendency of trying for effect only. As surely as Hegar represents the most powerful musically creative element among modern male chorus composers, just as certainly does he occasionally transgress the limits of what ought to be or can reasonably be demanded of the human voice. Just as little as one can object to an effort at tone painting in male quartets, just as decidedly should one oppose the tendency of doing violence to the human vocal organ for the purpose of gaining such effects. This is the reproach that must be laid at the door of Hegar and his imitators, that they pay too little heed to the nature of the human voice, the most tender and most sensitive among the entire musical instruments. Over the carrying out of their musical ideas they neglect to think of the purely vocal side, and frequently even of the words of the text. In many instances it would make no difference at all whether the singers would produce solfeggios or deliver the prescribed words of the text. A return from this false path is decidedly desirable, otherwise there is danger that in the fight against the excrescences of the modern style the latter itself may be strangled. Therefore Pruemers is right when he prescribes "Silcher and Hegar," not only for the chorus societies but also for the composers of vocal quartet music. For the folksong, he winds up, a Hegar must be born, and for the art song a Silcher. Both united will lift German song to the plane of an art work such as is being hoped and looked for by the German nation.

The bas relief appended to this article is a suggestion from the pen of a German cartoonist (Bühne und Brett) for the next Wagner monument, to be erected anywhere. Fafner and Fasolt are seen leading the rival forces to battle. Leichner is the president of the present Wagner committee, and Eberlein is the sculptor of the new Berlin Wagner monument, to be unveiled next month.

Herr von Possart has begun the real and the only opposition that has so far ever been made with any degree of success to the Bayreuth monopoly. This without "Parsifal"! Munich is crowded with people of all nations and the auditorium of the Prince Regent Theatre is said to offer the same aspect as the interior of the Festspielhaus, with this exception, that the Bayreuth clique themselves, of course, are absent. Among the foreigners at the first cycle of the "Nibelungenring" the English speaking element is predominating and the number of Americans who attend it is said to be greater than any that have gathered at Bayreuth during the last decade.

As far as the performances themselves, which began on last Saturday night, they are reported to be artistically beyond cavil, although in some respects, after all, not quite up to Bayreuth standard and traditions. Despite General Musikdirector Zumppe's splendid command of the orchestra the euphoniousness of that body of artists is said not to equal that of Bayreuth, where indeed the acoustic properties of the house are simply ideal ones and where, in consequence, a piano of the orchestra is of almost ethereal effectiveness.

In the "Rheingold" performances, as usual, Mrs. Schumann-Heink's singing of the Erda music was simply superb. Alberich was impersonated by the young artist Desider Zador, who pronounces the German text with a foreign accent, but is histrionically and vocally highly dramatic and of characteristic expressiveness of delivery, despite the fact that his voice is not really a powerful one. Of the Rhinedaughters the Misses Ottilie Metzger (alto)

#### WAGNER UP TO DATE.



From Bühne und Brett, Berlin.

MOTTL. RICHTER. SIEGFRIED. COSIMA.

LEICHNER. HOCHBERG. EBERLEIN.

and Sophie David (second soprano) were as delightful as at Bayreuth. Mrs. Hermoine Bosetti, who sang the part of the first Rhinedaughter, has a voice replete with purity and charm of tone. Briesmeister, the Bayreuth Loge, overdid things in a mimic way, but sang well. Feinhals as Wotan, Charlotte Huhn as Fricka, Hofmüller as Mime, Bender and Klopfer as Fasolt and Fafner, as well as Georg Stieglitz as Donner, are well known artists of standard merit. New was Ada Robinson, from Wiesbaden, a lovely Freya, and Otto Wolf, from Darmstadt, a youthful and pleasing Froh.

Ernst von Possart's mise-en-scène was in grand style, notably the sporting display of the Rhinedaughters at the bottom of the river; the glittering of the sun rays in the rippling waves, the appearance and gradual vanishing of Erda and the rainbow bridge, with the splendid castle upon the hill in the background, offered scenic and decorative effects of the most picturesque, artistic and rarest kind.

The principal interest of the "Walküre" performance was centred in Ernest Krauss, who, after a moment of fatigue in the middle of the first act, sang with most brilliant and glorious voice and acted with intense dramatic verve. Bertha Morena was histrionically a tender, truly feminine Sieglinde and sang with a good deal of expression, although her still young and fresh voice is already affected by a slight tremolo. Among the Valkyries were such artists as Schumann-Heink, Pauline Schoeller, Otilie Metzger and Ada Robinson, which, of course, secured a most forceful ensemble. Mrs. Senger-Bettaque was the Brünnhilde and acted and sang with spirit, but little dignity. Zumpe dragged the tempi of the first act, but from the second act on the performance was superb.

Last night "Siegfried" was given, and according to telegraphic reports received here this morning it was the best performance of the three. The mise-en-scène was superb, with the exception of the dragon killing, which was not skillfully arranged. Among the artists concerned in the cast, most all of them members of the Munich Court Opera personnel, Knot in the title part stood head and shoulders above his environments.

His Majesty the Emperor has bestowed upon Prof. Adolph Schulze, head and first teacher of the vocal department of the Royal High School for Music, the order of the Red Eagle, third class with the rosette, an unusually high distinction for a musician.

After having read Henry T. Finck's article on Grieg, Prof. Arthur Nikisch has decided to place the "Peer Gynt" Suite on the program of the first of next season's Philharmonic subscription concerts as a sort of "post" festive sixtieth birthday anniversary commemoration.

Prof. Otto Taubert died last week, aged seventy, at Torgau, where for many years he acted as first choral conductor. He was also a very versatile musical littérateur of considerable merit. He was born at Naumburg and first studied philology before he entered the musical field.

Alban Foerster, hitherto conductor at Neu-Strelitz, has been chosen successor of the late August Klughardt in the more important position of court conductor at Dessau. Foerster, a native of Reichenbach, in Saxony, is now a little over fifty years of age, and not only a conductor but also a composer of some consequence, one of whose operas some years ago was successfully brought out at the Berlin Royal Opera House.

The season of 1903-4 will begin at the Royal Opera House on the 16th inst., the opening performance being "Carmen."

Felix Mottl has just published a revised edition of John Sebastian Bach's drama per musica, "The Quarrel Between Phoebus and Pan," for concert use. This witty work of the great composer is a satire upon a Beckmesser of his day, who seems to have worried Bach considerably. It was performed here at the Bach festival for the first time a few seasons ago, and met with equal interest at the recent Silesian music festival, where it was interpreted by Dr. Muck, and the Goerlitz audience seems to have enjoyed the quaint, humorous and genial composition as much as did the Berlin public. The piano score with text of the Mottl revised concert edition has been arranged by Otto Taubmann, the eminent Berlin composer and musical littérateur.

The board of aldermen of the city of Barmen have voted for the maintenance of a standing orchestra such as its twin city of Elberfeld also boasts of. Every self respecting city of more than a hundred thousand inhabitants in Germany (and some of them with much less) has its standing orchestra, and that is one of the principal reasons why musical culture is spread far wider here than in the United States, where even cities with millions of inhabitants like New York and Chicago have to rely upon the good will and liberality of some of the rich private citizens in order to be able to maintain a standing orchestra.

For the twenty-seventh birthday anniversary of the late King Ludwig II of Bavaria, Richard Wagner sent to his "royal friend" as a tribute of gratitude his own manuscript orchestral sketch of the third act of "Die Götterdämmerung" with the following poetic dedication, which is now after thirty-one years published for the first time in the Munich Neueste Nachrichten:

#### VOLLENDET DAS EWIGE WERK:

Wie im Traum ich es trug,  
Wie mein Wille es wies,  
Was bange Jahre beengt  
Des reifenden Mannes Brust,  
Aus winternächtigen Wehen  
Der Lieb' und der Lenzes Gewalten  
Trieben dem Tag' es zu:  
Da steh' stolz zur Schau,  
Als kühner Königsbau  
Prang' es prachsig der Welt!

Zum 25. August, 1872.

RICHARD WAGNER.

The Prussian Secretary of Culture, Herr Von Studt, has signified to the Wagner Monument Festival Committee his intention "to further officially its efforts to the best of his ability, and that he will delegate a Government representative as participant in the International Music Congress." Herr Von Studt also became a personal member of the honorary committee for the Richard Wagner monument celebration. With this written declaration His Excellency places himself in open juxtaposition to a number of German musical authorities, among them academic teachers of renown, such as, for instance, Prof. Dr. Joachim and Dr. Stumpf, who in their public pronouncement declare themselves as opposed to the holding of an international music congress in connection with the Wagner monument celebration. This declaration of independence on the part of the Prussian Secretary of Culture is hailed by many with unfeigned pleasure, for it is the first one on record since two generations, all of His Excellency's predecessors being sworn in upon Joachim and his faction.

In artistic circles of Budapest the sudden disappearance of the young violin virtuoso Franz Hegedüs is causing quite a commotion. During the past season this highly gifted artist scored great successes in Hungary and England. From the latter country he returned a few weeks ago and took a room in one of the first hotels of the capital of Hungary. To his friends he said that he would

take summer lodgings upon Marguerite Island. Last week the employees of the hotel remarked that since two days Hegedüs had not returned to the hotel. They found out that he had actually visited Marguerite Island, but had not remained there for any length of time. As the artist was suffering from nervous troubles and showed signs of a severe melancholy, it is feared that during the night he jumped from Marguerite Island into the Danube.

Among the callers at THE MUSICAL COURIER's Berlin office during the past week was the eminent Chicago pianist, Hans von Schiller, who intends to return to the United States on the Kaiser Wilhelm der Grosse week after next. Furthermore, Dr. Reiniger, editor in chief of the Bucharest Tageblatt; Mrs. Hunt N. Slater, from Washington, D. C., and her sister, Mrs. Horatio Nelson Slater, from Boston, Mass. The writer had a pleasant chat also with the Suro sisters, from Baltimore, who, with their mother, the widow of the late Otto Suro, are spending their summer vacation in Berlin. David H. Salins, a violin pupil of the late Professor Jacobsohn, of Chicago, and bearing a letter of introduction from John E. Hall, of the Musical Times, of that city, was likewise a caller at this office. Mr. Salins intends to complete his violinistic studies in Berlin under the tuition of Prof. Carl Halir, at the Royal High School for Music.

O. F.

#### Arthur Voorhis Weds Madame Carré.

ARTHUR VOORHIS, the pianist and teacher, and Mme. Otilie Carré were married Wednesday night of last week at the Protestant Episcopal Church of the Transfiguration (the Little Church Around the Corner). Twenty friends witnessed the ceremony. Mr. Voorhis was attended by Lyman Otis Fiske as best man. The bride was given away by her friend Mrs. William P. Roome. Mr. and Mrs. Voorhis will reside in New York when they return from their bridal tour. Mr. Voorhis belongs to an old New Jersey family, and the ancestry of Mrs. Voorhis is equally distinguished in Germany. Mrs. Voorhis is a woman of excellent education and varied accomplishments, being both a linguist and a musician. She held the position of private secretary to the late Colonel Waring, and more recently has been in charge of a department in the office of the corporation counsel. The engagement of Mr. Voorhis and Madame Carré was announced last May after the pianist gave his recital at the Waldorf-Astoria.

#### Madame Force's First Tour.

LOUDON G. CHARLTON announces for her first tour this coming season in this country Mme. Harmon Force, who returns from abroad fully equipped for engagements in concert, oratorio and recital. This distinguished young dramatic soprano has studied under the best masters here and abroad. In 1896, after some serious work in New York with William Courtney, she went to Paris and took an extended course with Sbriglia, and since then she has coached at different times with both Randegger and Georg Henschel in London. Her repertory embraces all the standard oratorios, cantatas, operatic arias and German, French and English songs of wide range and variety.

#### American Debut of Edwin Grasse.

ONE year after young Edwin Grasse, the American violinist, who makes his first concert tour in this country this season, was admitted to the Royal Conservatory in Brussels, he won the first prize with distinction. In 1901 the "Prix de Capacité" was awarded to him with highest honors. Grasse was a special student under César Thomson, and he is a protégé of Joachim, upon whose advice he began his career in Berlin last year.

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## MME. ALICE ESTY.

**L**UDON G. CHARLTON announces a brief concert tour in this country this season by Mme. Alice Esty, the distinguished dramatic soprano.

Madame Esty, although a native of Boston, Mass., is less widely known in America than in Europe because, since her professional career began in the English capital some years ago, with a phenomenal success at one of the Patti concerts in Albert Hall, engagements have kept her abroad continuously.

Immediately following her debut Madame Esty was secured as prima donna soprano with the noted Carl Rosa Opera Company for several consecutive seasons. She created in English the roles of Santuzza in "Cavalleria Rusticana," Eva in "Die Meistersinger," Sieglindé in "Die Walküre," and under the personal direction of the composer Puccini Mimi in "La Bohème." In all she scored immediate success.

The opera has not, however, monopolized her time. She has given much and serious attention to concert work, and besides many recital tours through Great Britain and one in Australia, Madame Esty has scored brilliantly as soloist with all the foremost societies—orchestral and choral—throughout England. She was chosen for the original production of Edward Elgar's "King Olaf" at the Sheffield Festival and for Parker's "Hörn Novissima" at the Chester Festival.

Her repertory includes, besides forty-eight operatic roles, all the standard oratorios and a very long list of modern works and songs in several languages.

Madame Esty's voice is a pure, high soprano, of beautiful, rich quality, very wide range, and she sings with equal ease and effect the brilliant coloratura or deeply dramatic music. Her enunciation is exquisitely clear, and her highly finished art is further enhanced by the gracious charm of her personality.

Engagements will keep Madame Esty in London until Christmas, when she will sail for New York; and as her season on the other side begins again April 1, 1904, she will be available in America only during the months of January, February and March.

Her English press notices are as follows:

## "LA BOHEME."

We have frequently seen and heard this capable and industrious artist to great advantage; but we can recall no occasion on which she has come through an exacting task more happily than she did on Saturday. In the purity of her singing, in the clearness of her diction, Miss Alice Esty stood entitled to all praise.—Daily Telegraph.

## "ROMEO AND JULIET."

Those who found their way to Covent Garden were privileged to listen to a very delightful Juliet in the person of Miss Alice Esty, who won her audience's full favor, both in the charming waltz song and in the subsequent love passages with the ill fated Montague.—Daily Telegraph.

## "PAGLIACCI."

In "Pagliacci" honors fell to Miss Alice Esty, whose clear, resonant voice was well suited to the music of Nedda.—Daily Telegraph.

## "DIE MEISTERSINGER."

Miss Alice Esty, an artist whose improvement is as marvelous as are her freshness of voice and stamina under the strain of constant hard work. She sang with remarkable charm and intelligence, and her tones rang through the house sweetly and powerfully as those of a bell.—Sunday Times.

## "TANNHAUSER."

Miss Alice Esty sang with feeling and acted sympathetically as Elizabeth. The beautiful prayer has rarely been better sung on the stage in this country than it was on Saturday night.—Daily Chronicle.

## "LOHENGGRIN."

Miss Alice Esty was as sweet vocally, in appearance and in manner as any Elsa I have ever seen.—Referee.

## "LA BOHEME."

Miss Alice Esty gives a touching picture of the frail Mimi, and her voice tells remarkably well in Covent Garden. The finished acting and singing of this artist call for warm recognition.—The Times.

## "ROMEO AND JULIET."

Miss Alice Esty was a very sympathetic Juliet, and the balcony scene made far more effect than it often makes in the "grand" season.—The Times.

## "FAUST."

Miss Alice Esty invested the character of Margaret with such girlish naturalness and charm, and sang with a feeling so true and exquisite that her impersonation becomes a thing of joy in our galaxy of Marguerites.—Morning Advertiser.

## "TANNHAUSER."

Miss Alice Esty was the Elizabeth, and made the part interesting by her youth, graceful appearance and charming voice, which is pure, sweet and cultivated, and her method is excellent. An occasional resemblance to the tones of Madame Patti added to the pleasure offered by Miss Esty's most agreeable and artistic embodiment of the character.—The Era.

## Royal Carl Rosa Opera Company.

## "TANNHAUSER."

Of Miss Alice Esty's Elizabeth it is difficult to speak without seeming to exaggerate. Taking the impersonation as a whole, there is none in our recollection who have more nearly realized one's ideal of one of the most truly sweet and womanly heroines in the whole range of opera. Miss Esty gave this impression to the full.—Yorkshire Post.

## "LOHENGGRIN."

Miss Esty's Elsa is a poetical and consistent impersonation. She sang the beautiful music with invariably appropriate feeling.—Manchester Guardian.

## BERLIOZ'S "FAUST."

Miss Esty was in every way admirable as Margaret. In her first cottage scene she enters troubled and preoccupied, and sings in perfect vein the "Thule" song as she busies herself with her needlework. This song has a haunting melody, in which the cello is constantly wailing out the leading motive, and Miss Esty sings it abstractedly, and brings out its plaintiveness, pathos and beauty. It leads into a sad song for Margaret, "Ah Me, My Heart Is Heavy," which Miss Esty delivers with gentle pathos and excellent point. Indeed, this lady's performance was from every point of view artistic and pleasurable.—Liverpool Daily Post.

## "ROMEO AND JULIET."

The Juliet of Miss Alice Esty is one to be more highly spoken of than ever. This clever artist presented quite an ideal conception of the part of the lovelorn and hapless maiden. Her chief vocal achievement was, of course, with the exacting waltz song, a brilliant rendering of which was heard, though the demand for its repetition very properly remained unheeded. The music in the balcony scene was also delightfully sung. The duet in the chamber scene was, like that in the balcony scene, made as important a feature of the opera as its composer intended it to be, and for their joint share of the tragic tomb scene the gifted impersonators of the ill fated lovers of Shakespearean creation are deserving of unstinted and unqualified praise.—Liverpool Courier.

## BERLIOZ'S "FAUST."

Miss Alice Esty was a charming Margaret, investing the part with poetic grace and singing with the utmost delicacy the "King of Thule" song and the mournful air, "Ah Me, My Heart Is Heavy," in the last act.—Liverpool Courier.

## "CAVALLERIA RUSTICANA."

Miss Alice Esty is an exceedingly conscientious artist, and her impersonations are almost classical in their refinement. She has a beautiful voice, and her interpretation of Santuzza's music was a source of keen and unalloyed pleasure. \* \* \* Miss Esty's silvery notes rang out with delightful effect.—Glasgow Herald.

## BERLIOZ'S "FAUST."

Miss Alice Esty made a charming Margaret, and sang the "King of Thule" song in excellent taste, while for her share in the lovely

duet with Faust, "Great Heaven, What See I?" she is entitled to the highest praise. The pathetic air, "Ah Me, My Heart Is Heavy," was also given by Miss Esty with true artistic feeling.—London Musical News.

## "TANNHAUSER."

Miss Alice Esty's performance was a most cultured and artistic one. In the second act, where great demands are made on her vocal powers, she proved herself more than equal to these, evoking warm plaudits of the audience.—Edinburgh Evening Dispatch.

## "ROMEO AND JULIET."

Miss Alice Esty, as Juliet, from her opening phrase fulfilled every requirement of the part like a true artist, and such a tempest of huzzas as followed the singing of the waltz song must have been gratifying to her. It was long ere order was restored, for the fair soprano did not respond. She achieved a real triumph.—Belfast News Letter.

## "CAVALLERIA RUSTICANA."

Some time will probably elapse before we see the equal of Miss Alice Esty's Santuzza. It was an assumption beyond the grasp of the ordinary prima of the lyric stage. It was forcible without being strained, and from a dramatic standpoint had every attribute of true womanly affection.—Belfast News Letter.

## S. C. Bennett.

**S.** C. BENNETT, of Carnegie Hall, will move from his present location this fall to a suite of rooms on the sixth floor, where he will have ample space for lectures, recitals, &c. In connection with his regular work of voice building, Mr. Bennett will conduct a preparatory training school for pupils desiring to fit themselves for the operatic stage. In this department he will be assisted by well known teachers of experience and ability in dramatic work, stage presence, &c. In addition to this he will have evening classes for chorus drill, repertory and ensemble. Mr. Bennett has had wide experience in opera and oratorio, particularly in the line of conducting, and his ideas are based upon strictly educational principles. Mr. Bennett will occupy his new suite of rooms about September 20, until which time voices will be tried and pupils enrolled at his present studio, No. 836 Carnegie Hall.

## William C. Carl in the Klondike.

**I**N the language of the wild and progressive Northwest, William C. Carl has had a "roaring" success at Dawson, Alaska. The rough miners and also the quality of the place turned out to a man and woman to attend his recitals. The distinguished organist was compelled to play four encores at the second recital. After leaving Dawson Mr. Carl traveled to Nome and then took the Yukon River trip of 1,800 miles. He will be opposite Siberia before this week ends. From Alaska Mr. Carl returns to Seattle, where he will plan his Pacific Coast tour. The dates already booked for him include these for the month of September; Vancouver, 11; Seattle, 15; Tacoma, 16; Portland, 18 and 19, and Spokane, 21.

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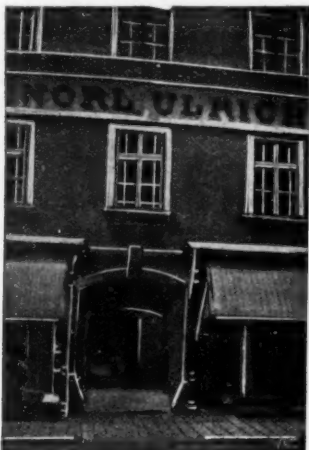
## Odd Corners of Musical Vienna.

BY G. BOUGHTON-WILBY.

**T**HE eighteenth century had reached its zenith ere Vienna saw the dawn of that musical greatness whose memories were to be eternal. The first shafts of light broke upon the world when Christoph Willibald Gluck, reformer of the lyric drama, set foot in the gay Kaiserstadt for the second time in 1746. The twilight of that long, bright day of genius has almost been reached. Now that Brahms and Strauss are no more, it seems as if the last glimmer of the golden radiance behind the hills will ere long precede the final sunset of a glorious era. What is now left of the atmosphere of Gluck and Weber, of Papa Haydn, the divine Mozart, the majestic Beethoven?

The modern Vandal, the builder, has not left us overmuch of this Great Past. But far from the din and bustle of the beaten track sacred to Baedeker, we shall still come across quaint nooks and byways redolent of those historic days. I believe that most of them are unknown to the Viennese themselves—in fact, these memories of the great musicians who lived and died in the Austrian capital, replete as they are with the tragedy of life, are honored by

viting tone to the exterior. The entrance is through the doors of a broad archway in the centre. Behind is the courtyard flanked by the smaller flats at the back. Here is also a small patch of green, and the common, evil-smelling stone staircase leading up to the open landings of the remaining stories. Each house is distinguished by a name, sounding droll to our modern ears. There are



Archway Through Which Marie Antoinette Must Often Have Passed to Her Singing Master, Gluck.

the Austrians in the breach and not the observance. I remember the present tenant of the room where Beethoven died telling me of her astonishment at two American ladies who, when they saw the historical corner, burst into tears. She could not understand their emotion!

What most saliently strikes one in "doing" the round of the great musicians' dwellings is the barren comfort in which they must have lived. They all lodged in flats and vegetated in narrow, dingy thoroughfares that had not even the attraction of mellowed, old world associations. Musicians composed and taught in musty attics like Haydn, or sat out long convivial evenings in the fetid atmosphere of shabby old taverns like the modest, retiring Schubert. Beethoven alone—the irascible, sensitive, vitriolic Beethoven—sought his inspiration in the open fields and upon the bosky mountain slopes. As they were born, so they as a rule died.

Let me describe one of these houses, as typical of the rest. A dull, gray coating of plaster gives a dingy, unin-



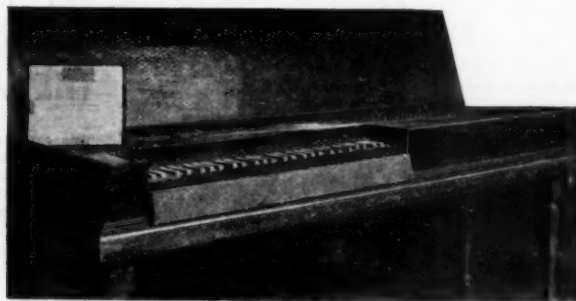
Haydn's Spinnet.

Gluck's "Silver Lion," Mozart's "God's Eye," Schubert's "Red Hedgehog," Beethoven's "Black Spaniards." The ubiquitous porter, as distinct a type of Vienna as a costermonger of London life, tenants a few square feet at the bottom of the staircase, and lives in comparative opulence from the tips which are the tenants' form of compulsory gratitude for admittance after 10 p. m. On the ground floor is a small smoke stained tavern, or a modest coffee house, or it might be the unpretentious emporium of some haggling Jew. Sometimes courtyard succeeds courtyard, a veritable labyrinth. Beethoven died in a house where nearly 100 families must now find shelter.

"Gluck's Wohnhaus," according to the tablet which now ornaments the front of the house where the singing master of poor Marie Antoinette ended his days, was outside the old city ramparts. It is the centre of noise and bustle today, but it must have offered him many restful moments for his old age. The man who was reproached

head a good thrashing." We can see him in a lofty attic of No. 10 Kohlmarkt, giving lessons on the spinnet for less than 4s. a month—think of it!—and then, when comparative prosperity had come to him, marrying, like Mozart, the sister of his first love. She is a veritable Xantippe, a heartless nag and extravagant shrew. From Vienna she writes to the composer in London that she has found a house which would make an excellent dwelling for her as a widow, and begs him to send the money for its purchase!

This is the historical house now known as "Zum Haydn," or No. 19 Haydn street. At the time when Haydn purchased it and added a story it was remote from the madding crowd. The spreading city has long since caught up to it and destroyed every rural charm which it may then have possessed. Thanks to the irony of fate, Frau Haydn's wish was not to go into fulfillment. She was the first to succumb.



Mozart's Primitive Clavier, Bearing His Widow's Certificate of Its Genuineness.

with having no melody occupied the flat on the first floor, which is now tenanted by a family which, if it has any veneration for the genius of Gluck, certainly objects to sharing it with any would be visitor. Here, through this

Haydn let the house out in flats and contented himself with two or three contemptibly little rooms at the back. Such parsimony, such ignoring of the common comforts of life, is almost unaccountable. Perhaps, however, he

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desired the restful influences of the garden and the distant hills. He was there from 1797 until his death in 1809. Here Mozart and Beethoven brought sunlight and shadow to him.

What a pathos surrounds the death of Papa Haydn, to be sure! In the narrow compass of an insignificant room, now used as a Haydn museum, he must have lain while the screech of the French shells and the rumble of Napoleon's cannon strike terror into those around him. One of the French invaders has come just to shake hands with the illustrious man. The visitor's voice rings out with the magnificent tones of "In Native Worth," and Papa Haydn feebly expresses his thanks. We seem to see the dying man penning with a trembling hand:

Fled is my strength,  
Old and weak am I,

for the opening bars of "Der Greis," and hear him sigh: "Ah! it is my last child, and not unlike me!" He counsels his attendants not to be afraid—"nothing can happen to you when I am nigh." His last wish is to be carried to the spinnet. An almost supernatural inspiration seizes him as the sonorous strains of the "Hymn to the Emperor" are heard. Three times he plays it. And then he is car-

To stand in one of those rooms, however, is to recall most hallowed memories, for here it was that Haydn and Beethoven came, and here it was after that concert of musical giants, Haydn, in an aside to Mozart's father, declared:



On the Spot Where the Divan Stands Schubert Breathed His Last.

"'Pon my honor, your son is the greatest composer I know."

We all know the story of his funeral, but none but those who have stood there on that spot, where, amid the bones of the forgotten and unknown of Vienna pauperdom, his sorrowing widow in vain searched for his remains, can imagine the utter desolation of the scene. Mozart's body had been thrown into some hole of St. Marx Cemetery, some distance outside the cemetery, with none but the grave diggers as witnesses, and a fortnight was sufficient to obliterate all traces of his whereabouts. Apparently the rude coffin bore no mark or sign by which to identify it. Now, when scores of years have fled since the perpetration of that tragedy, long, rank grass mercifully mitigates the barren melancholy of the Paupers' Acre. We can still see traces, however, of the unceremonious way in which the bodies were thrown into their last resting place. The



The Desolate Spot Where Mozart's Body Is Supposed to Lie.

ried back. He is resigned, though he fain would finish the work scarce begun. Slowly he turns his head to the wall, and—the finale has been written.

One cannot recall the spoliation of Haydn's grave soon after his death, and the ruthless carrying off of his skull by a Vienna doctor, without thinking of the still more pathetic tragedy of Mozart's end. Deserted at his grave, the butt of sorry intrigues during his life, even posterity has failed to revive his memory as his genius deserved. Mozart occupied many houses in Vienna, but all have disappeared with the exception of one, in Schuler Strasse, the Fleet street of the Austrian capital. His flat on the first floor of this high and narrow house cost him a pretty sum, for those were his optimistic days, when the semi-dandy was in hopes of patronage and pupils and he had ended that existence of a beaten cur under the aegis of a brutal and arrogant prince of the Church. There is nothing so quaint in all Vienna, and the courtyard, more like the shaft of a factory chimney than anything else, is a curiosity.

grave diggers did not even trouble to level the ground, which is one vast stretch of undulating pitfalls for the unwary as far as the eye can reach, varied only by the thick undergrowth of shrub. A tiny bush surrounded by a pro-

tecting wirework, a geometrically shaped stone stump against which leans a small slab with the almost illegible name of the composer scratched upon it, marks the vicinity where Mozart probably lies. Oh, the bitter irony of it all! Even some pauper woman's grave has been robbed to provide the slab!

Beethoven—deaf, irascible, sensitive Beethoven, the Dr. Swift of Austria, fulminating against the nobility, his friends, the object of caricature, endearing us to him by that redeeming, forgiving love for his worthless nephew—died as he had lived. He set very death at defiance in the moment of dissolution. The last dwelling of the republican who scratched out the name of Napoleon from the dedicatory title page of his "Eroica," because he had become Emperor, is in the Schwarzschaner street, a vast building formerly the monastery of the Black Spanish monks. His bedroom was at the back, and small—apparently too small for him to die in; so they removed him to a corner of the spacious salon facing the street and containing his piano. Here in this historical corner, close to the spot where his Broadwood instrument stood, Beethoven, terrible and aggressive to the last, raised his clenched fist in defiance of the thunder peals which had roused him from his torpor, and fell back dead.

The room in which Franz Schubert was born—or rather probably born, for no one knows in which apartment of the house in Nussdorfer street the composer of the "Erlkönig" first saw the light—has an air of sumptuousness, in spite of the comparative poverty against which schoolmaster Schubert had to struggle. Schubert landmarks, like those of Beethoven, abound in Vienna, though we have nothing left of the taverns where the bibulous Schubert used to sit with his boon companions—nothing of that quaint inn and popular resort near the Halsburg Church of the Capucines where Schubert gave the toast of "the next to follow Beethoven," with perhaps some intuitive inkling that he was drinking to himself. Schubert died in the Kettenbrücken street, in a flat on the second floor, which must have been the very incarnation of cheerlessness. The entrance was through a sorry looking kitchen, next to which was a dark, windowless room which received its light through the glass doors of the front room. It was probably Schubert's bedroom, but he died in the



In This Corner Beethoven Died.

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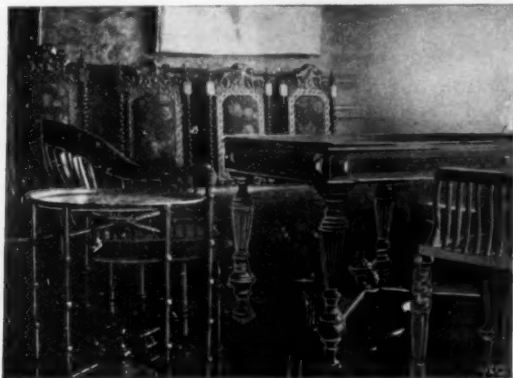
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hard to tear oneself away and return to the noise and movement of the street again.

Between Schubert and Brahms—what a gap! But yet Brahms, whom change of fortune never changed, who had but to stretch out his hand to grasp comparative luxury, led the same simple, unostentatious life of his immortal predecessors, beside whom his remains now lie in that ring of immortals in the Central Cemetery. He and Strauss, the waltz king, were boon companions—so alike and yet so different. For thirty years Brahms lived as a



A Corner of the Waltz King's Billiard Room

lodge in a cheerless house in Karls street, and was blessed with more landladies than worldly goods. Strauss built himself a mansion and occupied it exclusively. Brahms composed at a simple standing desk which would not have fetched more than 2 shillings at an auction as the utmost worth of its intrinsic worth. Strauss had a composing desk of glittering elegance, illumined by the subdued rays of an exquisite electric shade. He lived in lavish comfort, surrounded by friends, with his own billiard room, magnificent reception rooms. Brahms, loving association, stuck preferably to an old worthless chair for a music stool. Strauss died in a bed of ebony inlaid with mother of pearl—in a salon rather than a bedroom. Brahms' deathbed was the usual German wooden, coffinlike affair, in a plain, unpretentious room. Old fashioned to the last, he used two candles on the day of his death, even with the electric light in reach. There they all are as the gruff but kindly hearted Brahms left them—candles, piano, lamps, cigar stumps, cigarettes, clothes, pens and pencils, even his coffee cup. For though, like Strauss, he left the bulk of his fortune to the muse from which he had derived it, his will was unsigned and in law is invalid. But if Brahms was a simple, honest soul, his friend, the Waltz King, was a real chip of that old, fast fading Vienna whose proudest boast is its jovial good nature, its frank amiability, and its pure love of life's honest pleasures. He lived amid and loved luxury, but never seemed actually of it.

It may be that the souvenirs of the great ones of the past have only a fascination for the few. But the rest will ever consider them and their loving preservation as an unavoidable duty to posterity. As such, one cannot but regret that their keeping should be left to the city or country on which the obligation happens to fall. Circumstances, local conditions, or a blind indifference, often prevent the fulfillment of these obligations, and we and posterity are the sufferers.

Why, then, in view of that, should it not be feasible, if not advisable, to form some international society which could undertake the control of these things? It ought to be a labor of love for which mankind in general would be abidingly grateful.

#### Miss Amy Murray.

THE song and harp recital which was given by Miss Amy Murray at White Sulphur Springs, W. Va., August 15, was the event of the summer season. It was given under the patronage of Judge and Mrs. Roger A. Pryor, and among those present were Mrs. H. Clay Browning, Washington, D. C.; Mrs. J. A. Hodges, Richmond, Va.; Judge Findley, Baltimore, Md.; Captain Robert E. Lee, Charlottesville, Va.; Mrs. J. B. Pirtle, Louisville, Ky., and Miss Stevenson, Lexington, Ky. Mrs. Pryor intro-

duced Miss Murray to the audience in a most felicitous speech, concluding with these words:

"Her harp is a copy of the harp of Mary Queen of Scots, with which she charmed the hapless Rizzio, but her manner of singing her songs is her own, copied from no one, and not to be copied."

#### Bauer Will Come Next Month.

HAROLD BAUER, to whom critics and public have acknowledged a leading place among the great pianists of the world, will soon visit America for the third time. Bauer is now in South America, where he is winning new laurels. He will return to his home in Paris early in September, and then he will sail for the United States in time to open the musical season of 1903-4 at the Worcester Festival, September 30. He will play the Saint-Saëns Concerto in G minor, with orchestral accompaniment under the baton of Franz Kneisel.

#### Brounoff to the Liberal Arts Society.

PLATON BROUNOFF read a paper on "The Opera and Wagner Music Drama—Absurd Forms of Art" at the meeting of the Liberal Arts Society. The force, logic and eloquence of his reasoning were appreciated. The paper was warmly discussed. It will appear in print soon.



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#### Music Catalogues.

NEW YORK, August 12, 1903.

To The Musical Courier:

Being a constant reader of your valuable paper, I would very much like you to tell me, through your columns, where I can obtain a catalogue, with name and prices of sonatas, &c., for violin and organ.

Yours, &c.,

HARRY CLARK.

Write to any of the music publishing houses whose announcements you will find in these pages.

#### Music Scholarships.

GREENVILLE, S. C., August 16, 1903.

To The Musical Courier:

Could you tell me if there are any scholarships given anywhere in music, and upon what terms, if so, &c.? I want to pursue music, but am not able to go further. Have studied four or five years. Any information will be gratefully received.

Obediently,

JOHN H. WILLIAMS.

Our correspondent should address his request to the conservatories and teachers whose cards are printed in the advertising columns of THE MUSICAL COURIER. There are such scholarships, but we have no record of them in this office.

#### Reply to "Leschetizkyism."

To The Musical Courier:

I am a constant and appreciative reader of your newsy and helpful periodical, and, being a Leschetizky "disciple," am very much interested in the recently published articles on the subject. In last week's issue we were favored by a very learned and non-prejudiced article on "Leschetizkyism" by Mr. Kautz, of Albany.

After a column and a half of very delightful and brilliant satire Mr. Kautz commences a review of the new work, "The Groundwork of the Leschetizky Method," and proceeds to show that he has no "method." He kindly and at great length shows us that Fétis, Czerny, Kalkbrenner and many others were the originators of ideas claimed by the Vienna teacher. This was very thoughtful of Mr. Kautz, but Leschetizky, of course, does not claim to have discovered every principle of piano playing. He says, "I have no method," by which he means that he has no cast iron, inflexible rules that must apply in every case. His method of technic is the accepting of true principles that have already been known of, adding some original ones



of his own, and combining them into a system. Because he does not teach his pupils to play with the backs of their hands or with their finger nails 3 inches long does not signify that he has done nothing but rehash old material and call it his own, any more than because a vocal teacher doesn't have her pupils pronounce "o" "owj" signifies that her "method" is stolen from someone a few centuries back. Mr. Kautz's remarks about Frau Dr. Bree's manner of phrasing, octave playing, interpreting melodic movements, &c., are, I confess, beyond me.

What disciple of any other master can play chromatic scales in such a lightning tempo, and with such crashing power, as a true Leschetizky pupil? If Mr. Kautz had heard Paderewski play the chromatic runs in Chopin's Ballade III and his Etude, op. 25, No. 7, using his "terrible and impossible" fingering, perhaps he might be convinced that is the most scientific manner of executing it after all.

Fannie Bloomfield Zeisler at her last New York recital did some well night perfect double note scales, yet she did them according to her master's ideas. What would she not have been able to do if she had had the privilege of studying with the present critic instead of with a grasping out of date, useless old piano teacher in Vienna?

Our gracious educator says Frau Dr. Bree omits to state what became of Leschetizky's hundreds of pupils. Mlle. Bree did not have to tell us; we know. The prosperous teachers (or a very large percentage of them) throughout the world, and the "stars"—Gabrilowitsch, the graceful and poetic; Hambourg, the dashing and magnificent; Paderewski, the player of sentiment, and last but not least, Madame Bloomfield Zeisler, of the impeccable technique and splendid temperament—these, Mr. Kautz, are Leschetizky pupils! Realize what Zeisler and Paderewski were before they went to the Viennese master. Surely does not this "grand old man of the piano" at least deserve respect for these and other achievements?

NELSON STUART SMITH.

1066 Forest avenue, New York city.

#### Four Composers and Four Operas.

To The Musical Courier:

I find myself in need of certain biographical data. Would you kindly inform me of the year of birth of Leoncavallo, Puccini, Mascagni and Paderewski? Also the year and city in which their operas, "Pagliacci," "La Bohème," "Cavalleria Rusticana," "Manru," were first produced?

Thanking you in advance for the information, I remain, yours,  
X. Y. Z.

Ruggiero Leoncavallo was born at Naples, Italy, March 8, 1858.

Giacomo Puccini was born at Lucca, Italy, in 1858, the same year as Leoncavallo.

Pietro Mascagni was born at Leghorn, Italy, December 7, 1863.

Ignaz Jan Paderewski was born at Podolia, Poland, November 6, 1859.

The first performance of "Pagliacci" was given at the Dal Verme Theatre in Milan in 1892.

"La Bohème" was first presented at Turin in 1896, and the first production of the opera in England was made at Covent Garden, London, in 1897.

The première of "Cavalleria Rusticana" was at Rome, May 17, 1890.

"Manru" was first produced at Dresden, Saxony, May 28, 1901.

#### How to Become a Leader.

NEW YORK, August 12, 1903.

To The Musical Courier:

Will you kindly inform me where a young man can study to become a good orchestra leader. My parents being poor they cannot afford to spend very much money. I play violin fairly well, but have a great ambition to become a leader.

Is there always a chance for a good leader?

Will you kindly answer in your paper, even if it be only a few words.

AMBITIOUS.

There is only one satisfactory way in which to acquire the peculiar knowledge that a good leader must possess, and that is to gain experience at first hand by playing in an orchestra. Naturally enough, it is necessary to have from the beginning a useful knowledge of harmony, a good ear, a sense of rhythm, and a fair knowledge of orchestration. Everything else is usually picked up as the result of experience, attention and ambition. Our correspondent could earn enough money by playing in an orchestra to study harmony, counterpoint and orchestration at some reputable conservatory, or with a good private teacher. Yes, there always is a chance for a good leader in New York and elsewhere.

#### Kubelik's Teacher.

LONDON, Canada.

To the Musical Courier:

As one of a number of persons interested in the musical education of a boy vastly talented as a violinist, I am anxious for some information regarding Kubelik's teacher, Sevcik, and in thinking over those to whom I might turn in the matter you are very naturally presented with force to my mind.

Will you tell me if there is a conservatory of music at Prague; if Sevcik teaches in such, or if he takes private pupils only? If you have any idea of Sevcik's address will you be so very good as to let me have it? Furthermore, do you think I might address the master in French and be intelligible? We are anxious to place the boy as soon as possible. With anticipatory thanks for your courtesy, which will, I feel assured, eventually prove a service to the art you love,  
Faithfully,  
GRACE BLACKBURN.

There is a conservatory of music in Prague, and Sevcik is the head of the violin department. He has also a large class of private pupils. Address Sevcik, care of the Prague Conservatorium. He would be more likely to understand German than French, we think, but undoubtedly there are around him persons who could translate a French letter.

## Obituary.

### Carl Kaltenborn.

CARL KALTENBORN, a retired cello player, died at his home, 80 West Eighty-second street, Monday of last week in his seventy-fourth year. Delegations from the Aschenbroedel Verein, the Musical Mutual Protective Union and the Romberg Club attended the funeral Thursday afternoon, August 20. A quartet of French horn players led by Hermann Dutschke added impressive music to the Lutheran ritual, which was read by the Rev. Dr. Edward F. Moldehnke, pastor of St. Peter's German Lutheran Church. The interment was at Fresh Pond, L. I.

The late Mr. Kaltenborn was a native of Mecklenburg, Germany. He had lived in the United States more than thirty years. The deceased is survived by a widow, one son and a daughter.

When the procession passed the Aschenbroedel Verein a brass band conducted by Mr. Frank played Chopin's Funeral March.

### John Ellsler.

John Ellsler, a retired actor and theatrical and musical manager, died Saturday of last week at his residence, 479 West 152d street. Mr. Ellsler was born at Harrisburg, Pa., in 1821, and at the time of his death he was reported to be the oldest man in his profession. The old Academy of Music in Cleveland and theatres in Columbus, Cincinnati and Pittsburg were some of the houses managed by Mr. Ellsler.

### J. H. Amme.

A private letter received in New York from Honolulu Monday morning contained the announcement of the death of J. H. Amme, formerly leader of the Cleveland Philharmonic Orchestra and choruses in the Ohio city. Mr. Amme, who was established as teacher of violin and cello at Honolulu, died in that city July 2 of ptomaine poisoning. The deceased was born in Dresden, Saxony, April 17, 1848.

### Schenck.

ELLIOTT SCHENCK came to town Sunday night. He is, as usual, at the City Club. Mr. Schenck is head over heels in work, rehearsing the Henry W. Savage English Grand Opera Company, and preparing for a somewhat extended lecture tour in connection with the opera.

## ARTISTIC SINGING.

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The value of studying with Signor Buzzi-Peccia cannot be overestimated when all know that the Italian language is best fitted for a beautiful tone provided it is placed as the Italians place it. It is not sufficient to merely pronounce properly. Is is, therefore, logical to conclude that the best results can be secured by studying with an Italian who has devoted his entire life to the subject, and has conducted and coached the leading artists in their respective operas.

Signor A. Buzzi-Peccia's father was a celebrated vocal teacher during more than fifty years in Italy, and the son possesses the genuine tradition of the pure Italian method, and teaches it as it is taught in Europe; that is, with its natural artistic self control, placing the voice through a gradual artistic development of the mind, musical taste, dramatic feeling and a perfect training of ear. The proper production of the tone, quality and expression, is obtained by the artistic natural self control, instead of a mechanical rule control, which is not at all artistic, and makes the art of singing a commonplace of conventional words and special mysterious rules, which dazzle the inexperienced pupils and give them the impression that the art of singing is not an art suggested by a natural sentiment, felt by the heart, artistically controlled by the mind and ear, but an accumulation of different tricks, schemes, and so forth, like a business affair or any material work.

The art of singing begins with the art of study, for the study is an art which must be understood and accomplished with love and artistic feeling.

Although only three years in this country, Signor Buzzi-Peccia numbers among his pupils many of the most successful singers before the public. Among these are: William Harper, the concert and oratorio basso, who met with great success in New York recently in a song recital at Mendelssohn Hall, and whose latest appearance was at Ocean Grove Auditorium in "The Messiah." Miss Anna Toohey, a brilliant soprano, admitted by critics to be one of the most talented young singers. She scored a success in New York lately in a concert, where she was praised for her talent and method of singing by Mmes. Sembrich and Gadski and Messrs. Alvarez and Bispham, who were in the audience. She has had opportunities for opera, but she prefers to continue her studies under Signor Buzzi-Peccia, and has accepted the position of soloist of St. Columbia's Church in Newark, where she resides. Miss Vine Warner, soprano, a Southern society girl, who made a hit lately in Chicago and in a Western tour, is now selected as soloist at the First Baptist Church. Miss Maud Kelley, soprano, from Chicago, who is in opera and sang last season in New York. Miss Nora Power, who possesses a fine contralto voice. Miss Markwith, soprano soloist of a prominent Newark church. Miss E. Basten, a Newark society girl, soprano, already received with favor in many private concerts. Miss N. Lawler, from West End, N. J., mezzo soprano. She created a fine impression at a public appearance in West End. Mrs. Marg. Bradford, from Wilmington, lyric soprano, who is also an accomplished pianist.

Miss Grace Pomeroy, Miss Lucille Bryant, Miss Flynn, three sopranos with "The Wizard of Oz"; Miss Ethel Adams, soprano, Boston; Miss Louise Jones, lyric soprano, Houston, Tex.; Miss A. Farina, soprano, New York; Miss Helen Channing, mezzo soprano, New York; Miss Frances Evans, soprano, Providence; Miss Damcombe, soprano, Fort Dodge; Miss McClure, lyric soprano, Providence; Miss A. Lindemann, contralto, New York; Miss A. Quail, mezzo soprano, New York; Miss Violet Stewart, soprano, Chicago; Miss Allen, soprano, Burlington; Miss M. Barwig, coloratura soprano, Chicago; Miss E. Smith, soprano, New York; Miss Elizabeth Green, soprano, Long Branch; Miss J. Anson, mezzo soprano, Newark; Miss M. Kopperl, lyric soprano, New York; F. Quimby, tenor, Newark, soloist at the Calvary Episcopal Church in Summit; Mr. McKasson, basso cantante, Newark, church soloist in Orange, N. J.; W. Harrison, tenor, New York; Noble Davis, basso, Texas; L. Grant, basso, Orange; Mr. McCartie, tenor, Newark, and others who are singing in private recitals, clubs and churches as soloists, who will be heard next season in New York in a public performance presented by Signor Buzzi-Peccia in some operatic and chamber recitals.

Signor Buzzi-Peccia gives a teacher's certificate on the Italian method of placing voice and pronunciation after a practical course of lessons and experience to pupils under his direction. Signor Buzzi-Peccia is also in touch with the leading musicians and agents in Europe, and has superior opportunities for any pupil who desires to appear abroad.

Signor A. Buzzi-Peccia begins his fall term September 10 at his residence-studio, 572 Park avenue. Pamphlets are sent on application.

## Boice Carson.

**T**HIS rising young tenor has returned from the East and has already engagements enough ahead to insure for him a busy season. The following press notices show the impression made by Mr. Carson during his last Western tour:

Mr. Carson, the eminent tenor, duplicated the great success that has been his throughout the East. Particularly pleasing were the Ruckauf songs, which, no doubt, will be greatly appreciated by all musical people.—Denver News.

Mr. Carson has an exceedingly mellow tenor voice and a repose in manner that is very gratifying. His method is quiet and intelligent, and he never fails to get the full value out of his songs. The notable feature was the rendition for the first time in America of three songs by Anton Ruckauf. These songs are likely to become very popular if they have the merit of yesterday's samples and the benefit of similar intelligent interpretation.—Denver Republican.

Boice Carson, the Chicago tenor, sang with a musical perfection that was notable, the finish of his numbers and his method being most pleasing. He gave two groups of songs that were cleverly climaxed as to his ability in singing them.—Toledo Times.

Robert Boice Carson, the tenor, of Chicago, sang Allitsen's "Song of Thanksgiving," and his rendition of this fine solo electrified his hearers; they were carried away with his great brilliancy and breadth of tone. \* \* \* And his ovation was genuine. He was compelled to respond to three encores, all charmingly rendered.—La Fayette Courier.



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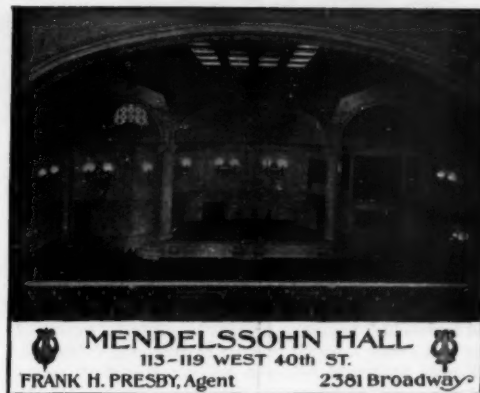
Tour of the Pacific Coast—October and November.

Middle West—December.

Other arrangements to be announced later.

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## Greater New York.

**A.** J. GOODRICH and Mrs. Goodrich are enjoying a three weeks' sojourn at Lake George.

Mrs. Jeannette M. Thurber, president of the National Conservatory of Music, is spending this month at her summer home at Oteora Park in the Catskills.

A number of Mrs. Edmund Severn's vocal pupils are securing good positions. Arthur Earnest, a baritone, has been engaged for a leading role with "The Chaperons." Miss Nettie Vester, a brilliant soprano, is with the "Princess of Kensington" company. Miss Augusta Coolbroth, another soprano, and Harry E. Brown, a tenor, have distinguished themselves by filling many engagements throughout the summer months. Mr. and Mrs. Severn will return to New York next week.

## Hans Ronowsky.

**H**ANS RONOWSKY, leader of the Harlem Casino Orchestra, is giving the patrons of that place excellent musical programs. Besides being a conductor of skill and magnetism, Mr. Ronowsky is a soloist of uncommon talent and real promise. The music lovers in Harlem enjoy his violin numbers, usually from the works of masters like Bach, Godard and Raff.

## Willeby and the Royal Academy.

**A**LBERTO RANDEGGER, the great teacher of voice production and examiner in singing to the Royal Academy and Royal College of Music of Great Britain, has chosen Charles Willeby's "Stolen Wings" as the principal soprano song in which pupils throughout the United Kingdom and colonies shall be examined by the associated board of these two great institutions during the coming year.

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BOSTON, August 22, 1903.

**T**HE many friends of Signor Augusto Rotoli will be glad to hear that he is recovering rapidly from the operation which resulted in the loss of his left leg. He is still at the Massachusetts General Hospital. Not long ago one of the toes of the left foot suffered an injury, and several days later symptoms of gangrene developed, which affected the leg to such an extent that it was necessary to amputate the limb. Mr. Rotoli is known in Boston as a successful composer and teacher of the voice. Formerly he was the choir director of St. James' Church. He studied under several famous teachers in Europe; he has composed several selections which have been appreciated in both the United States and abroad. Since coming to Boston Mr. Rotoli has made very many friends, who have shown great solicitude during his illness.

The board of management of the Worcester Music Festival has completed the list of artists for the forty-sixth festival, which will be held September 30 to October 2 inclusive. The vocalists who will appear in the choral works, "Elijah" and "Franciscus," are Mrs. Shanna Cumming, Mrs. Bertha Cushing Child, Herbert Witherspoon, Ellison van Hoose and Albert Quesnel. On opera night other stars will be Mme. Louise Homer and Robert Blass, of the Metropolitan Opera House forces. The festival pianist will be Harold Bauer. The management announces that the price of season tickets will be \$5, a reduction in price being made to correspond with the lesser number of concerts to be given. Eight hundred season tickets will be sold by auction on Wednesday, September 16. The scale of prices for single concerts has been materially changed from past years, the management endeavoring to popularize the prices, so that no one can say they cannot afford to attend a particular concert. Wallace Goodrich, the chorus conductor, returns from Europe this week and the final rehearsals will begin August 31. The orchestral part of the festival programs will, as usual, be furnished by sixty-five men from the Boston Symphony Orchestra, under the conductorship of Franz Kneisel.

The second organ recital of the season was given August 11 in the New Church chapel on Little Harbor road, Portsmouth, N. H. Many invitations had been sent out and the building was filled to the utmost at the appointed hour. The organist was Lewis S. Thompson, of the Arlington Street Church, Boston.

Frederic Martin is to be one of the soloists at the Rumford Falls (Me.) Music Festival, August 24 and 25.

A notable event of the Rumford Falls (Me.) Music Festival, August 24 and 25, will be the appearance of George W. Stewart as trombonist. Mr. Stewart is today one of the most conspicuous figures before American music lovers, as he has been engaged by the music commission of the St. Louis World's Fair to have complete control of its musical features. Mr. Stewart is also manager of the Cincinnati Symphony Orchestra, the Boston Festival Orchestra, Stewart's Military Band, the municipal music of Boston, and numerous other most important enterprises. The Boston Festival Orchestral Club has been engaged to play at this festival.

Miss Adah Campbell Hussey went to The Weirs (N. H.) Festival on twenty-four hours' notice and took the place of the contralto, who had become suddenly ill. This made Miss Hussey's third engagement at The Weirs. The three concerts there August 13 and 14 brought up her total engagements for last season to sixty-two.

## Pablo Casals.

**T**HE following is a translation of a paragraph from the pen of Alfred Delilia which appeared in a recent issue of the Paris Figaro:

For some days people have been admiring, exposed in the window of the Aeolian Company, Avenue de l'Opéra, one of the finest works of the painter E. Carrière, the portrait of the violoncellist Pablo Casals.

There is no need to remind you of the place occupied at the present time in the world of music by this artist, so young and so famous, who, when still a child, conducted a performance of his works, very beautiful and popular, in Catalonia; who will be one day one of our greatest orchestral conductors, and whom many consider as the most subtle and the most purely musical virtuoso of the age.

The painter Carrière has rendered with marvellous intensity the infinite profundity of the artist's dream, and his elevation of thought—a vague and very sweet smile and eyes troubled by a distant vision.

## Richard Burmeister.

**R**ICHARD BURMEISTER has been engaged for the third Philharmonic concert in Dresden on December 8, and will play on this occasion the F minor Concerto by Chopin, which has been reinstrumented by Mr. Burmeister. In the same month he will also give a concert in Berlin with the assistance of the Berlin Philharmonic Orchestra, and with two or three piano concertos on the program.

Mr. Burmeister's new home in Dresden is No. 2 Zinzendorf strasse, in the fashionable part of the beautiful capital.

## LOS ANGELES.

LOS ANGELES, Cal., August, 1903.

**T**HE only musical activity hereabouts for some time has been confined to the Chautauqua Assembly at the pretty seaside town of Long Beach. Commencing July 13 a concert was given by the Long Beach Marine Band, under the direction of D. W. Douglas, Mlle. Norma Rocca, soprano, assisting. The program was made up mostly of the better class of popular selections.

An unusually pleasing short program was given as a prelude to Hon. Champ Clark's address, in which the participants were Mrs. F. E. Rowan, soprano; Miss Katherine de Vere, pianist; Miss Lalla Fagg, violinist, and F. E. Rowan, tenor.

The artists' grand concert, which was the feature of Wednesday evening, July 15, was given by such well known Los Angeles musicians as Mrs. Elizabeth Kimball Wuerker, soprano; Mrs. Margaret Le Sage, contralto; Miss Laurelle Chase, pianist; J. H. Zinck, tenor; Elliott Beamer, bass, and the Lorelei Ladies' Quartet.

The most ambitious musical event of the assembly was the closing concert, July 24. The program was composed of such pleasing classics as Haydn's "Surprise" (No. 6) Symphony, the "Oberon" overture, Boccherini's Minuet, and other compositions for orchestra; choral numbers from Gounod's "Redemption," from "Lohengrin" and "Tannhäuser," sung by a chorus of 200 voices under Joseph Dupuy's direction, and solo numbers by Miss Harriett Cropper, soprano. An orchestra of over fifty instruments was under the efficient leadership of Arnold Krauss. The Monrovia Club of thirty-two voices lent assistance. A long list of excellent musical talent participated in the daily pre-ludes.

Miss Harriet Cropper, of Chicago, has been engaged as soprano of the Pasadena First Presbyterian Church in place of Mrs. Collette, who leaves soon for the East. Johann Haas Zinck has resigned as tenor of the same choir, preferring to confine his professional work to Los Angeles.

Among other changes in church positions that might be noted are those including a complete change of choir at the First Baptist Church, new choir not yet selected; a choir in process of evolution at Robert Burdett's large new Baptist Temple; an open position at the Pasadena Congregational Church, whose organist goes to Immanuel Church, of this city, and changes at Westlake Methodist Church, where Mrs. Baird has assumed the position of organist and choir director.

The indefinite, probably permanent closing of Dr. Thompson's church, the Independent Church of Christ, releases an excellent choir, including Mme. Geneva Johnstone Bishop, soprano; Mrs. Florence Scarborough, contralto; Charles Modena Wood, tenor, and William James Chick, bass.

Blanchard & Venter are to bring a number of fine concert companies to the Pacific Coast this season, including the Frances Hughes Wade Company, the Mozart Symphony Club, the original Fiske Jubilee Singers, the Lyric Opera Company, the Knickerbocker Concert Company, and a number of others.

## S. Becker von Grabill.

**S.** BECKER VON GRABILL, the eminent pianist, is recovering from a serious operation on the eyes. He has passed a quiet summer at Lancaster, Pa.

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THERE are two remarkable announcements in the new prospectus of the Metropolitan Opera House (see elsewhere in this issue), to wit: that the De Reszkés will not appear here in opera next season, and that Calvé will sing "Carmen."

THE English composers are busy folk. At the forthcoming series of Queen's Hall promenade concerts, in London, there will be presented the following new works: "The Lament of Tasso," symphonic poem, by York Bowen; "Pelléas and Mélisande," by William Wallace; symphony, by Cyril Scott; "Pastoral Suite," by Garnet Wolseley Cox; "The Bretwalde," introduction to an operatic poem, by Ernest Blake; "Into the Everlasting," by Rutland Boughton; "Suite Venetienne," by W. H. Reed; "Pompilia," symphonic poem, Edgar L. Bainton; "Concerto Allegro," for piano and orchestra, Nicholas Gatty, and a new concerto for violin and orchestra, by Cecil Forsyth.

IN connection with the Wagner monument celebration in Berlin (September 30 to October 5) there will be held an important musical congress, at which many vital questions are to be discussed. The commission for pedagogy is under the leadership of Professor Felix Schmidt. The branch of elementary musical instruction will be presided over by Prof. C. Vogel. A special commission has been formed, under the direction of Prof. Xaver Scharwenka, to inquire into the condition of German conservatories and to suggest much needed reforms. The construction of musical instruments (chiefly pianos, it may be assumed) will be inquired into by a body of experts under the supervision of Commerzienrath Schiedmayer and Commerzienrath Blüthner, prominent German piano manufacturers.

It is sincerely to be hoped that under such favorable auspices this congress might accomplish more than has resulted from previous gatherings of the same kind.

ON another page will be found a photograph of the Robert Franz monument, unveiled at Halle, Germany (where Franz was born in 1815), on June 28 last. It is a fact significant and sad that at the ceremonies on that day there was present in Halle not one German musician of note! It is bad enough to neglect Franz's music, but not even properly to honor his memory is by far worse. Where on that day were Prof. Dr. Joachim, Max Bruch, Richard Strauss, Professor Halir, Prof. Georg Schumann, Dr. Ludwig Wüllner, Lilli Lehmann, Arthur Nikisch, Felix Mottl, Ernst von Schuch, Professor Petri, Otto Lessmann, Amalia Materna, Gisela Staudigl, Etelka Gerster, Rosa Sucher, Ernestine Schumann-Heink, Raimund von Zur Mühlen, Siegmund von Hausegger, Ludwig Thuille, Josef Sucher, Prof. Heinrich Barth, Dr. Karl Krebs, Wilhelm Tappert, Fritz Vollbach, Anton Urspruch, Professor Taubert, Professor Klindworth, the Scharwenkas, Professor Hollaender, Madame Sembrich, Ernst Kraus, Madame Herzog, Madame Mallinger, Professor Jedliczka, Professor Stavenhagen, Alfred Reisenauer, Josef Hofmann, Ossip Gabrilowitsch, Conrad Ansoerge, Edouard Risler, Lady Hallé, Marie Soldat, Teresa Carreño, Professor Rudorff—and all the others? There was among them not one disinterested enough to pay this small mark of reverence to the memory of poor Robert Franz. This sort of thing is not usual in Germany.

THE will of the late Daniel Godfrey, who for forty years was the bandmaster of the Grenadier Guards, with headquarters in London, shows an estate of \$41,000. Part of this was left to him by his father, but the greater part represents earnings in the musical career. Even in our country, where an estate of \$41,000 is of no consequence, for it proves a small investment result even at four per cent., such an estate for a musician or for one engaged in musical pursuits is quite rare. There are a few musicians in each large American city who have amassed some property. Mr. Lang, of Boston, for instance, is estimated as a wealthy musician at \$200,000 of possessions. Sousa is considered a man of much means. A dozen or so orchestral players, who have speculated in musical business, such as the "hiring" or renting of bands or orchestras, are considered well off. Of this type, Sigmund Bernstein, of New York, is estimated as being worth about \$100,000. There are a few piano teachers who are rich, E. M. Bowman, the pianist and organist, having a reputation of being worth over a quarter of a million. Some orchestral players are also owners or part owners of beer saloons or of music establishments. Yet, altogether, the profession of music, even in the United States, averages in worldly wealth very low, and there are no men or women who are actually independent of their professional work, so as to be able to live as they do without continuing in their duties. In Europe the average is still smaller, and there are few musicians who will leave even so small an estate as was left by Daniel Godfrey. The few great solo artists who are rich also prove that worldly means are seldom acquired through musical work. Young Americans should take this into consideration. Music, treated from a business point of view, is a proposition of an entirely different character. The wealthy publishers and piano firms prove that, and so do a few other examples.

MUSICAL NEWS, of London, deals out some rather hard whacks to poor America and its inartistic atmosphere. We catch it in the following fashion: "Can it be that Kubelik has an aversion to the land of the 'almighty dollar'? To an artistic genius like Kubelik, one brought up on the soil of the Old World, and impregnated with the spirit and traditions, handed down through the centuries, of a romantic race, there must necessarily be a lack of congeniality in the United States. This arises from the inhabitants and not the actual country. These are a great people, but have not yet arrived at the truly artistic stage. At every turn Kubelik would meet with throngs of admirers, abundance of generous hospitality; but always there would be lacking that indefinable sympathy with his inner nature which must almost be as necessary to the true artist as the breath of life. It is true that great singers and virtuosi go to America, but only temporarily and to satisfy their thirst for gold. They nearly always hasten back when this is satisfied. But what are a thousand golden sovereigns more or less to Kubelik? The man of a truly great nature, when he has enough and more than enough, laughs at superfluity. No doubt this doctrine sounds almost blasphemous to the Americans with their special cult of the golden calf. If it is acted up to by the famous violinist, they will only set it down to the inexplicable eccentricity of an artist."

It might interest our virtuous cousins across the water to know that not only is Kubelik a great admirer of America, but also he has locked up in his strong box a contract which provides for his return to this country in 1904. On that occasion he will doubtless find enough of "that indefinable sympathy for his inner nature." On his last visit he carried away the sympathy in trunks.



## Insulting a Profession.

[NOTE.—Recently THE MUSICAL COURIER received from the agent of Arthur Hartmann, the violinist, an article on the career of Mr. Hartmann, purporting to have been written by Fini Henriques, the eminent Danish musician and writer. It was duly published, entirely in good faith, under Mr. Henriques' name. Last week we received a communication from the Danish Vice Consul in New York, stating that Mr. Henriques was not the author of the article. We promptly sent a cable dispatch of inquiry to Mr. Hartmann in Berlin. He replied by cable saying there had been a misunderstanding, and requesting THE MUSICAL COURIER to make the correction. Whether the misunderstanding was between Hartmann and Henriques, or Hartmann and his agent, we do not know. However, it seems that Mr. Henriques, instead of communicating direct to this paper, sent a protest to the *Leipziger Signale*, and the London Daily News has taken occasion to offer bitter criticism without knowing the facts. The attitude of the London paper is commented on by the editor-in-chief of THE MUSICAL COURIER.]

PARIS, August 11, 1903.

YOU will remember how some time in June the London Daily News read the riot act to the London Times and called its critic everything between Hades and breakfast because the latter proved himself so idiotic as not to have been able to hear any music in the Richard Strauss works conducted in London in June by Strauss. At the time I sent the articles to THE MUSICAL COURIER to encourage the Daily News in its magnificent effort to expose the "shameless" ignorance of the London Times critic of music, and I send herewith an item from the Daily News about another matter.

The article I refer to reads as follows, and it should be read very carefully by everyone:

The use made of newspaper criticism by artists who advertise their wonderful gifts is often extremely annoying to the writers of the criticisms. Indeed, it is a question if anyone has the legal right to mutilate criticism by omissions, so that the world is led to believe whole hearted praise has been given, whereas the contrary has been the fact. Herr Fini Henriques, a professor of the violin at Copenhagen, has a more serious complaint to make. In the *Leipziger Signale* he has entered an emphatic protest against an article on Arthur Hartmann, the violinist, which was recently printed as a réclame in the NEW YORK MUSICAL COURIER, a periodical which shamelessly makes a business of that kind of thing. Herr Henriques states that not one word of the article emanated from him, and that he will not be responsible for one word of it.

This is encouraging. If Arthur Hartmann, the talented violinist, sent a mutilated criticism of his playing to another paper and the fact was discovered and has now become published, it serves him right, serves him as he deserves—if Arthur Hartmann did such a thing. If an agent of his committed this grave error, this unholy and "shameless" act, Arthur Hartmann is also to be held guilty, for a principal is responsible for the acts of his agent as they pertain to him. THE MUSICAL COURIER is responsible for every act of every one of its numerous agents, if those acts apply to the paper and its conduct. In fact, in law I have been held responsible for all that appears in this paper, whether I wrote it or not, or even if I had never read it, whether I am thousands of miles from the publication office or right at my desk and the author of the article complained of.

If Herr Fini Henriques has protested against such a course on the part of Herr Arthur Hartmann he was not only justified, but it was his duty to expose the case. And the critic of the Daily News is to be heartily endorsed for giving to the people of London—those who are interested in music in London and its suburbs—the above interesting article on these "shameless" practices.

But all this would actually not be known except to a handful of musical people without my kindness to the critic of the Daily News in giving space to it in these columns. Who would know of all this? Thousands and thousands of human beings in London and vicinity read the Daily News. Politicians and publicans, statesmen and stationers, brokers and

bakers, furriers and fishmongers, sailors and soldiers and ship chandlers and candlestick makers—all these and thousands of others read the London Daily News. But musicians? Yes, some of the London musical people read that daily paper, and others again read other London daily papers and not the Daily News, and therefore the very article above reprinted only now becomes known to the world of music because this paper reprints it. It is because I send it on, believing that the evil practice spoken of should be discouraged, that the article itself secures finally such publicity in the musical world as will make it of value. Had I been narrow in mental gauge I should not have referred to the above slander, but permitted it, together with its writer, to remain in oblivion. I know who the writer is. The London office of this paper has a written proposition of his on file offering to do work for THE MUSICAL COURIER, and I believe he did write an article on the last Leeds festivals, and was paid for it. And he has kept the check thus far.

But there is no reason why I should mention his name and give him publicity; nor does he wish it, for he wrote the above "shameless" article for the good it will do; at least I suppose he did, and therefore he must be pleased and satisfied to know that the work of his brain and the efforts of his moral nature are forwarded into the vast realm of music through the only medium that can do it.

And now let us look at the article itself. It is certainly annoying to the writers of criticisms to see their articles mutilated or find them republished in a form that creates an impression directly different from what they intended. There are two methods I can suggest to end that sort of annoyance. One is the straightforward act of writing a letter to the editor of the paper in which the mutilated criticism appeared, enclosing the original and showing the character of the forgery; the other is to cease writing criticisms. Of course, the latter would be the better plan. In the first place, the system of republishing mutilated or other criticisms would thereby be ended, and in the next place people would save much time, music would be vastly benefited and the world would be a much more agreeable place to reside in if the critics would go into some one of their other various branches of operations, which require no ebullition of their own feelings or the exploitation and réclame of their own personalities. As Mr. Finck, of the Evening Post, wisely asserts, there is no reason whatsoever for Music except that it gives the critics a chance to let themselves loose on the innocent community. So the best plan for them to put an end to the "shameless" system of mutilating their wisdom, which some artists are in the habit of indulging in, is to stop writing criticisms.

But Heaven knows that they will not stop it; they will continue to offer their bait to the musical artists, and here and there such artists will be found as will devote these criticisms to themselves wrongfully, and without any consideration for the critic will have them reproduced in THE MUSICAL COURIER in accordance with their own interpretation. If we could get hold of these people—those who indulge in the "shameless" practice—we would have what is called "fun" with them. But how? We cannot ask people who wish to reproduce criticisms in these columns to supply affidavits with the criticisms they bring or send us. The London Daily Telegraph, which as a business reprints thousands of musical criticisms every year, does not and could not ask for evidences of truthfulness when the musician or manager produces the criticism; no publisher can do that. The Daily Telegraph has a large circulation in London, and is not a Non-conformist paper like the Daily News, and persons seek its columns for general publicity as they seek THE MUSICAL COURIER for musical publicity, but neither paper can exercise a censorship over the criticisms to be republished without insulting every lady or gentleman who brings or sends the clippings or articles into the office.

Many articles taken from this paper—our original articles—have been republished in mutilated form in other papers, and when the matter reaches our knowledge we at once put in a disclaimer, and that is what the Daily News critic should do in his case whenever it occurs, or he should take this advice and cease criticising for the public woe. We never read criticisms of music; to read the criticisms of the great bulk of music critics, who are always in a complaining mood, who always allude to the fact that they are overworked, which in itself is the best evidence that they are not in a fit condition properly to receive artistic impressions or to absorb them; to wade through such a mass of mere tentative literature, that can be productive of no mental incentive or excitement; to affect one's own mind by substituting for independent views the impressions created by reading another person's views on the same subject is something not done by us as a rule. We can never tell whether a criticism which is to be reproduced by us is a forgery or not, because we do not read the original. Occasionally, when a paper makes an effective observation, such as the exposé of the ignorance of the London Times' critic in the Richard Strauss case, on part of the Daily News, we are only too glad to give the episode the publication which these columns grant. But to read the criticisms as a pursuit in journalism! Heaven forefend and have pity on the poor soul condemned to such a torture. Read criticisms? Who has the time to go through the daily papers? To read what Mr. Dean Beerbarrel, of the Tryhard, says is not sufficient, unless one also reads what Mr. Yeabum, of the News, states, and what Billy the Goat says in Shoeshine; and when you have read what all these gloomy, overworked program devourers have written you are worse off than ever before, for ignorance is bliss in comparison with the wisdom from such conflicting sources. Mr. Finck and John F. Runciman will agree with me, and in fact they have, and Mr. Ernest Newman certainly joins me in this opinion. All of these men, genuine and original observers on the present state of music, have the same views with me and have so expressed themselves.

Now, then, as criticism is not read by us we have no means of tracing a forgery or a mutilation, and the mutilated critic is therefore the only person who can bring the truth to the front, and I therefore ask the London Daily News to state where and when THE MUSICAL COURIER ever republished a mutilated criticism, either taken from the Daily News or any other source. I do not believe that all the thousands of musical people from all lands who make use of the enormous circulation of THE MUSICAL COURIER by having their criticisms "symposiated" in these columns should be slandered by having it stated or intimated by the writer in the Daily News that they are delivering "shameless" articles or forgeries for the purpose of reproduction.

It will not do for the Daily News to make such a statement, involving the good name of the whole musical profession, and escape its consequences. A profession cannot be outraged by a writer who has the command of the columns of a daily paper without dire consequences to the paper in question. I believe it a good plan to order that henceforth no criticism of the Daily News of London can be reprinted in these columns until that paper compels the writer of that calumny against the musical profession to apologize to the profession. To withhold the privilege of reproduction reduces the value of a daily paper's criticism to a mere zero, for it becomes valuable only through circulation and the only medium that circulates throughout the world of music is THE MUSICAL COURIER; daily papers circulate locally; this paper circulates all over the globe in the profession and work of music making. The criticisms in the daily papers are reduced to a mere phantom value when they are prohibited in reprint form in this paper. I be-

lieve I will stop the reprinting of any London Daily News criticism until that apology is published, and as no one in music, outside of a limited number of musical people in London, will then read what the music writer of that paper utters, there can be no value attached to what he writes.

The columns of this paper are open to everyone of good standing musically who may desire to reproduce the local criticisms of any community for the purpose of disseminating them all over the musical world. There have been a few instances when mutilated criticisms were reprinted, but the cases were at once exposed and the offenders were banished from these columns. It stands to the credit of the musical profession that in over twenty years of publication, with the vast opportunities at hand, existing through the confidence this paper has in the honesty of the musical profession, so few forgeries of reprint criticisms have been offered. That in itself is sufficient reason for appreciating the nature of the Daily News insult, leaving aside the recklessness of the utterance and the "shameless" motive that must have prompted it. I am under the impression that the editor of the paper is not aware of the injustice inflicted upon a mass of innocent people on the part of his critic of music. That is the redeeming feature of the case, for it opens the possibility of a dignified retraction which no man of honor will refuse to make.

BLUMENBERG.

**A**FTER a meeting with the directors of the Metropolitan Opera House, Heinrich Conried, the new manager, through the press, gave to the public a statement of his ambitious and interesting prospectus.

First of all, there is corroborated the news printed in *THE MUSICAL COURIER* that "Parsifal" will receive its initial New York production on Thursday, December 24. It seems peculiarly appropriate to fix this premiere for Christmas Eve. "Parsifal" will be repeated nine times on the Thursdays following December 24. The scenery for the production was made by Burgard & Co., of Vienna. Professor Loeffler designed the costumes. They were executed by Madame Blashake & Co., also of Vienna. Anton Fuchs is to be the stage manager.

The full cast for "Parsifal" will be as follows:  
Parsifal.....Aloys Burgstaller  
Amfortas.....Anton van Rooy  
Klingsor.....Otto Goritz  
Gurnemanz.....Robert Blass  
Kundry.....Milka Ternina  
The flower girls will include Meses. Seygard, Fanchon Thompson, Marcia van Dresser, Jacoby, Heidebach, Schaffer and Harris.

Regarding the conductor for the performance, Mr. Conried said: "Felix Mottl is to rehearse the singers and orchestra of 'Parsifal.' I left it an open question in our contract whether he is to conduct the performances or not. He thinks and says that Mr. Hertz can conduct them as well as he. But it may be that Madame Wagner will request him to do so at the last minute."

The price of orchestra seats for "Parsifal" will be \$10. Season subscribers may buy them for \$7.

The regular opera season, opening November 23, will continue for fifteen weeks, followed by an out of town season in Boston, Chicago, Cincinnati and Pittsburg of five weeks in all. In New York there will be four regular subscription performances a week, on Monday, Wednesday and Friday evenings and on Saturday afternoon. In addition there will be a popular price performance on Saturday night. The Philadelphia season will open the last Tuesday

in December and continue on Tuesdays following, in addition to the "Ring" cycle.

Appended is the full company for the Metropolitan Opera House:

Tenors—Ernesto Caruso, Ernst Kraus, Franz Naval, Andreas Dippel, Aloys Burgstaller, Jacques Bars and Albert Reiss.

Sopranos—Marcella Sembrich, Mathilda Bauermeister, Emma Calvé, Milka Ternina, Johanna Galski, Marion Weed, Aino Acté, Camille Seygard, Fanchon Thompson, Selma Kronold, Lillian Heidebach, Josephine Shaffer and Poppi von Posart.

Contraltos and mezzo sopranos—Edith Walker, Louise Homer, Josephine Jacoby, Olive Fremstad, Marcia van Dresser, Isabelle Bouton.

Baritones—Anton van Rooy, Giuseppe Campanari, Antonio Scotti, Eugène Dufriche, Otto Goritz, Adolf Mühlmann and Signor Rossi.

Bassos—Pol Plançon, Robert Blass and Marcel Journet.

The conductors of the Wagner operas are to be Felix Mottl and Alfred Hertz. The Italian operas will be under the leadership of Antonio Vigna. Nahan Franko and Gustav Hinrichs will be the assistant conductors. The orchestra has been increased to ninety-one men, and there have been added fifty singers to the choral forces. Of the latter there will be 120, as against eighty formerly. The corps de ballet is to number in the neighborhood of forty, under the supervision of Signor Francioli.

The operatic novelties promised for the coming season are: "Parsifal," in German; "L'Elisir d'Amore" and "La Gioconda," in Italian; "Les Dragons de Villars" and "La Dame Blanche," in French, and "Die verkaufte Braut," with an English libretto specially prepared by Charles Henry Meltzer. The ballets to be revived are "Sylvia" and "Die Puppenfee."

Appended is the complete list of works from which the repertory will be chosen:

"Lohengrin," "La Bohème," "Faust," "Aida," "Barbier de Seville," "Cavalleria Rusticana," "Tannhäuser," "L'Elisir d'Amore," "Il Flauto Magico," "Tosca," "Fidelio," "Un Ballo in Maschera," "Traviata," "Die verkaufte Braut," "La Sonnambula," "Il Trovatore," "Don Giovanni," "Die Meistersinger," "Les Huguenots," "Carmen," "Nozze di Figaro," "Roméo et Juliette," "Les Dragons de Villars," "La Dame Blanche," "Das Rheingold," "Die Walküre," "Siegfried," "Götterdämmerung," "Tristan und Isolde," "Parsifal" and "Gioconda," and the ballets "Coppélia," "Sylvia" and "Die Puppenfee."

During the opening week there will be given "Rigoletto" (with Caruso as the Duke), "Walküre" and "La Gioconda."

Just after landing in New York, Mr. Conried said the following—perhaps an omen of better days to come for our American singers: "All over Europe I found American students of opera—at Berlin, Vienna, Milan, Budapest, Paris, Munich, Genoa—everywhere Americans with beautiful voices. Many of them may be ruined through bad teaching, but many will develop under proper training into marvelous song birds. America will furnish the grand opera stars of the future."

It is gratifying to note that some of these song birds have already been allowed to fly into the Metropolitan Opera House. Thus, all the contraltos and mezzo sopranos are Americans!

**T**HE MUSICAL COURIER is in a position to announce that the title of Richard Strauss' next opera will be "The Bad Boys of Sevilla." The libretto, in one act, based on a novel by Cervantes, is

from the pen of Ernst von Wolzogen, who wrote the book of "Feuersnoth."

**A** RECENT number of a weekly paper devoted to politics, society, fashions, &c., published an editorial on "Women and Music" that may have been inspired by the extended article in *THE MUSICAL COURIER* of July 1 entitled "Women Composers in All Lands." It is not surprising that the article should furnish a theme for many writers.

#### WOMEN COMPOSERS AGAIN.

One of our subscribers who happened to read both articles has sent us a letter of protest denouncing the writer of the article in the weekly paper in particular and music critics in general. We have read the article also, but do not regard it as sufficiently strong to arouse anger on a fine summer day. The writer in the weekly paper refers to the compiler of the book upon which *THE MUSICAL COURIER* based the original article as "Herr Ebel, an erudite and industrious German." Ever since the creative week it has been easier to guess than to learn the facts. Mr. Ebel, the compiler of the neat little handbook "Women Composers," is an American citizen, at present in charge of the sheet music department of a Brooklyn music store.

Our correspondent, who writes us to the extent of a column protesting against certain statements in the editorial in the weekly paper, is especially incensed at the reference to Mlle. Chaminade, described as "the incorrigibly superficial Chaminade." The correspondent in his letter urges *THE MUSICAL COURIER* to make a test—that is, invite the writer of the article in the weekly paper to play one of Chaminade's simplest piano pieces and analyze the harmony of one of her song accompaniments. The remarks about Mlle. Chaminade are unjust, for she is a woman of remarkable talent. Herr Ebel, whom the writer of the editorial in the weekly paper refers to as "an erudite and industrious German," pays the following tribute to the French woman composer:

"Refinement and elegance of detail, as well as piquant melody and originality in rhythm, are the leading characteristics of all the compositions by this lady."

It is possible that the writer of the editorial in the weekly paper did not see Mr. Ebel's book.

**T**HIS is what a real music critic thinks of another. It is what Philip Hale wrote in the Boston Herald about Henry T. Finck, of the New York Evening Post: "Mr. Finck is frankly an honest partisan who glories in his partisanship. Baudelaire wrote that the critic should be a partisan, and he elaborated his statement. Mr. Finck has his idols—Wagner, Chopin, Grieg, Johann Strauss, Tchaikowsky, MacDowell, Jean de Reszké, Paderewski, Nordica—there are others—and he sings their praise in and out of season. He is ready to welcome a composer or a singer of any nationality, provided the stranger has some unusual or original characteristic. He is the sworn foe of routine. Conventional forms are to him as the abomination of desolation. His honesty is unquestioned; he is as brave as Ney; he declares his likes and dislikes, his theories and beliefs, with the bluntness of a child. He is a singular and fascinating mixture of catholicity and intolerance. His earnestness and sincerity and his devotion to art command respect and wield an influence, even when his deliberate opinion would seem wanton extravagance as coming from another."

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HENRY T. FINCK,  
MAX SPICKER,  
CHARLES HEINROTH AND OTHERS.

THE NINETEENTH SCHOLASTIC YEAR

Begins September First.



# The Beginning of Bayreuth.

(Continued.)

(LETTERS FROM WAGNER TO FEUSTEL, IN FREE TRANSLATION.)

## VI.

LUCERNE, January 22, 1872.

RESPECTED SIR AND DEAR FRIEND—Your kind present was a source of great delight to us and to the children. \* \* \* I am worried at the news that you find it necessary to wait until next May before buying the site for my house. It seems to me that this means the loss of much valuable time.

You have all my gratitude for the constant work entailed on you by the supervision of all the business matters appertaining to my theatre. Herr Brandt's arrival in Bayreuth should be of help to you, for he is probably better posted on these matters than is Herr Neumann.

It seems of importance now to compile the correct estimates of all the costs, so that measures may be taken to insure the early and uninterrupted process of building. You know the character of this enterprise and must realize that its success depends on the promptness with which we receive the pledged sums. Those in charge have been a bit delicate in this matter, but I have resolved to push ahead with energy. I have asked that for the future all funds be placed in your hands, and that you have sole charge of all financial dispositions connected with the enterprise. I hope this duty will not prove too heavy a burden on your time and on your patience. Be assured that we shall have all the money necessary, so that there need be no delay in contracting for the work. In eight days you shall know all the details.

From my family to yours, hearty greetings! Your surprise visit to us, in the company of our friend the burgomaster, is still remembered with pleasure. \* \* \*

I remain, with the warmest assurance of my deep gratitude and respect,

Yours,

RICHARD WAGNER.

## VII.

LUCERNE, February 7, 1872.

MY RESPECTED, DEAR FRIEND—You are the last person to whom I am writing since my return home. It is always the way with friendship: the friend is usually last because you rely on his patience and forbearance.

For the present, before deciding on our dedication ceremonies, we must await news from our Vienna branch. I have arranged to increase interest in our cornerstone celebration by means of an extraordinary musical performance, for which preparations are already under way.

Under any circumstances my goal remains the same, and I promise myself a material advancement so soon as I shall have moved to Bayreuth. The prospect makes me very happy.

But what makes me more hopeful and at ease than anything else is the thought of having won you for my cause, my friend! Without you, without your wonderful traits of character and of intel-

lect, I might have become timid and wavering at almost the last moment.

One thing I have always felt, and that is the realization of my artistic gift. I recognize a deep seated trick of fate in the fact that I met as I did, where I did, and when I did. You must permit me to call you "endomoniac."

But no more about business, except to ask you to carry out my wishes regarding Cohn and Loën. The latter is a man of honor but not of business. We must have patience, and you must have faith and courage. \* \* \*

Good luck to you, dear one! I feel happy at the mere thought of you! Greetings to all, and to you especially my sincere thanks for your friendship.

Yours,

RICHARD WAGNER.

## VIII.

LUCERNE, February 25, 1872.

MY DEAR FRIEND—I can hardly tell you how sorry I am that my business affairs went to you in such bad shape. However, things are a bit worse than they seem, and must be regarded as only a temporary crisis. From our one little mishap we should be able to draw only good results. This, my consolation and encouragement!

My project for May 22 looks favorable. I am not willing to publish a word until I have heard from all my musicians and singers. From the latest developments I should say that the success of the enterprise seems absolutely certain. Everywhere my invitation has been received with enthusiasm, and the best musicians in Germany are willing to come in numbers almost too many—likewise the singers. We can proceed, therefore, with the building of the space for the orchestra. \* \* \*

The plans for my own residence will reach me very soon. In the meantime accept my thanks for your efforts in behalf of a suitable plot. Yes, good people of Bayreuth, you are the right sort. I felt it instinctively! \* \* \*

Give your own orders about the building of the theatre. I feel relieved to think that in no sense of the word has there been any undue haste about any part of our enterprise. \* \* \*

Another thing—privatim:

An appeal has been made to me from Bayreuth to contribute toward a fund for the erection of "Monument to Victory." Can I ask you, as my representative, to subscribe for me any sum that you might see fit?

Greetings to the excellent Herr Dekan. His book ("Pax vobiscum") is winning the consideration and attention which it deserves. Greetings to you and blessings on your head!

Your

RICHARD WAGNER.

The announcement of our May festival ought to be published middle of March.

## IX.

LUCERNE, April 10—Evening.

MY DEAR FRIEND—\* \* \* I have no further news from Brandt. I am convinced of his ability, and should like to see him assume the actual artistic

direction of our building. Next to me he is the man who understands the whole scheme best. \* \* \*

His demand is high, but I know that the work is complicated, hard and new. My first estimate of 100,000 thalers (\$18,750) for the provisional building, 100,000 thalers for decorations and machinery, and 100,000 thalers for the orchestra and singers, was made too high with intent. We have thus a reserve fund which could be used to cover the excess asked by Brandt. It is of importance to limit the size of the building so that we do not use more than the projected 100,000 thalers.

The "Patrons' Certificates" came this evening; tomorrow I will fill them out. Hearty greetings from me and from my wife. Your sincere

RICHARD WAGNER.

## X.

## WAGNER TO

## THE COMMITTEE.

HONORED GENTLEMEN AND FRIENDS—With thanks I return the three plans of the architect Franck. I have already imparted to you my wishes regarding the placing of the musicians and the singers, and we must regard this question as being definitely settled. I must insist that nothing be changed in the plans originally set up by Mr. Franck and myself. The character of the performance will require that a number of the singers be placed in the reserved seats of the parquet. I know exactly how this might be done, and no changes in the parquet as planned need be made.

Would you be kind enough to let me know exactly how many seats there are in the entire parquet? \* \* \* I think I shall need all the seats in the parquet for my 300 singers. The listeners therefore would have to be placed in the boxes and in the galleries. As the theatre is to accommodate 700 persons, I figure 200 for the parquet (including standing room), which would leave 500 seats for the audience. There have been reserved 400 tickets for those who will extend hospitality to our musical guests; this leaves 100 tickets for patrons and outside friends of the undertaking. \* \* \*

It seems hardly likely that all the patrons will wish to attend, but if they appear in greater numbers than we expect, I must ask the dear Bayreuth people—my friends—not to make use of their own right to the tickets. Presumably there are among them some persons who are not exactly burning to hear a Beethoven symphony! They would have to be paid by us in money for extending hospitality to the visitors. \* \* \*

The main thing is this—that we have a dignified musical celebration. \* \* \* How splendid if the listeners could join in all the choruses of this symphony!

Well, then, proclaim the event quickly! \* \* \* Not one inch of space must be taken from the mu-

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sicians, who play in their happiest vein only when they have plenty of room.

(By the way, I now have 100 musicians!)

Greetings to you all, from

Your respectful

RICHARD WAGNER.

XI.

MY DEAR FRIEND—\* \* \* I never despair of our success so long as you remain true to the enterprise. Not for a moment did I suspect our Bayreuth friends of hypocrisy, but it frightens me to know that you are surrounded by that Bavarian "system" which emanates from Munich.

The name of Bayreuth has become so intertwined with the spreading knowledge of the festival that no change could be thought of now.

I am glad that you remain unabashed and of good cheer. Everything about us is moving, but I wish that they would give us plenty of time for everything and not push us. The whole thing will be—it must be—clean.

These are your maxims in a nutshell:

1. The theatre is to be regarded as temporary. I should not object even were the building to be of wood, like the halls for "turner" and "sänger" festivals. No decorations, only props. Our building is only a suggestion for the monumental theatre which we shall ask the nation to build.

2. The mechanical effects and the decorations must be perfect. No saving here—everything permanent, nothing temporary.

3. Singers and musicians will receive only reimbursements for expenses, but not salaries. Those who do not come for the honor of the enterprise and because of their devotion to art may stay where they are. I could use no singer who came to Bayreuth only because of a crazy salary! Never could such a creature satisfy my artistic needs. \* \* \*

These, then, are the wonders I would show the world—how one can find persons to undertake such a task without pay. It would be a very difficult matter were the artists to treat with a director of any of the royal theatres. The very devil would be to pay! But I know how to tame this devil.

I need twenty soloists (to cost about 30,000 thalers for two months) and 100 musicians (to cost 10,000 thalers). This much I must have, for this is my own particular domain. \* \* \*

Let me know when you need me in Bayreuth; I consider myself under your orders. \* \* \*

The parquet will have to be given up to the singers; the stage is too small for my purposes. Should too many "patrons" appear we will play the symphony twice, so that all may be enabled to hear it, even our Bayreuth hosts. Soon I shall make an advance on the "patrons" with a circular letter. Something must be done with them.

Altogether yours,

RICHARD WAGNER.

XII.

LUCERNE, April 16, 1872.

DEAREST FRIEND—I telegraphed you to Munich today, signifying my willingness to come to Bayreuth on Monday for a conference. \* \* \*

I wired also to Herr R. to have my house in readiness for me and my family on May 1. \* \* \*

Regarding the place for the orchestra, I must insist that F. carry out his plan as outlined to me. \* \* \*

Our solicitude must be centred solely upon our great, great, glorious enterprise. It is flourishing. For our dedication performance I have been promised the assistance of the greatest artists in Germany.

Where shall I live until May 1? On that day I expect my wife with the rest. A thousand greetings.

Yours,

R. WAGNER.

XIII.

LUCERNE, April 17, 1872.

DEAR FRIEND—If need be I am ready to come at once to Bayreuth for a conference. However, I should be grateful if this trip could be spared me.

After ripe reflection on the subject of our theatre I have come to the conclusion that we must make no changes in the dimensions of the auditorium and the stage. These must serve as the groundwork for the permanent building, the ideal plan of which I am about to present to our patrons.

We must be economical in the use of our material for the temporary theatre. \* \* \* I would even consent to an entire wooden building, although I well know that my dear friends in Bayreuth would rather see a majestic edifice from the very beginning. Even a skeleton arrangement with beams would suit me, for it is only the bare idea that we are trying to present. But the machinery and foundations must be solid, for—God granting—they are meant long to outlast our temporary theatre.

Therefore, reduce the material to the minimum quantity. If this process does not save money then we must get funds some other way. (Today I forwarded to Bayreuth a circular manuscript, in which I invite my patrons, or their representatives, to a consultation on May 22.) \* \* \*

For singers, musicians and company I need about 100,000 thalers. You must believe me in this matter. \* \* \*

My present plan is to go to Vienna on May 6, and to be in Bayreuth on May 15 at the latest. In case I am not needed there very urgently, we shall return to Lucerne end of May, and settle in Bayreuth for good and all in October. We shall occupy Wölfel's house, which we regard as having been rented for us. Accept the hearty greetings, dear friend, of

Your sincere

RICHARD WAGNER.

XIV.

FANTASIE (Bayreuth), May 16, 1872.

DEAR, DEAR FRIEND—\* \* \* I feel so very much overworked that I shall need at least two days in which to gather strength for the strenuous days to come. Only in case of need would I leave my asylum today or tomorrow—a need that does not seem to exist, for our dear burgomaster is managing quietly and successfully, and you, my friend, also

are at hand. For all musical directions you must call on my excellent conductor, Hans Richter.

May we hope to see you here at Fantaisie for an hour soon?

With heartiest greetings, your sincere

RICHARD WAGNER.

XV.

FANTASIE, June 12, 1872.

HIGHLY RESPECTED FRIEND—Since you have undertaken to make my stay in Bayreuth as pleasant as possible, I must beg leave to deliver the following message to the editor of the local Tageblatt:

Tell him kindly to omit all mention of my name in the columns of his paper, except in connection with enterprises that are of a purely local nature, and of which the news is based on authenticated fact. To serve up to the Bayreuth readers, in gossip style, the stuff that appears about me in the newspapers of other places would be the surest means to render my stay here an unhappy one.

My wish for relief from this nonsense will no doubt be met with respect, when I herewith promise the editor, privately, to give him the exact facts in the case, whenever such sensational stories might reach him from outside sources. \* \* \*

With hearty thanks for all your friendly and useful offices, I remain,

Your true

RICHARD WAGNER.

XVI.

FANTASIE, Sunday Forenoon.

DEAR FRIEND—I am much surprised to remark that even in today's Tageblatt the editor has not yet seen fit to correct his erring paragraph of recently. You were kind enough to promise me help in this direction, and in order to choke off in loco, as it were, such ridiculous and careless practices, I feel like taking some personal steps in the matter. The well meant but incorrect notice from the Munich paper is traveling through many other journals. Soon they will say that "special correspondence from Bayreuth informs us," &c. Is this to be desired? I would be much obliged for an explanation from you, and remain with kindest regards.

Your true

RICHARD WAGNER.

THE MUSICAL COURIER publishes the exclusive news that on August 8 the University of Heidelberg conferred upon Richard Strauss the degree of "Doctor honoris causa."

The certificate accompanying the degree says: "Richard Strauss, the master, who through his distinguished abilities has so furthered music, poetry's sister art, that he occupies the first place among contemporaneous German musicians."

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IN these hot days let us think in short periods.

Ernest Newman recently contributed to the Critical Review (Paris) an article entitled "Music and Morals." There are many who will believe that on this subject the last word was written not long ago by Rupert Hughes, in the Smart Set.

A writer in the London Daily News says that Grieg belongs to the Wagnerian or chromatic epoch in musical evolution. If there is such an epoch it belongs as much to Chopin as to Wagner.

An English interviewer asked Richard Strauss: "Do you think the trend of modern music is toward the ugly?" A stupid question, because there has not yet been determined what constitutes the ugly in music. Ugliness, like beauty, is a relative term, and the quality may lie solely in the ear of the listener. Strauss agreed with some of the world's most significant art critics when he replied: "What is truly and sincerely felt, and then faithfully and properly reproduced, is beautiful."

In art the camps of Beauty and of Truth have ever been more or less at variance. Let us hope that the difference of opinion may continue to exist, especially in music, else we might have to do without the critics. That would really make life quite too sad.

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Henry T. Finck had the following good one in his Evening Post column last Saturday: "This melody is really charming," exclaimed the absent minded professor's wife at the garden concert. "Yes," replied the professor, "I shall make a knot in my handkerchief so we won't forget it."

Moriz Rosenthal received a copy of a new (and faulty) work on "Harmony," with a request for a written recommendation. The keen witted pianist wrote: "Ten volumes of your book make the best piano stool imaginable."

Here is a study in the delicate art of "make-up." The photograph is one of Nanetti, the Milan tenor,



as Mime in "Siegfried." Nanetti has received high praise for his Wagner work from the best Italian musicians. He is a great favorite with the public.

The historical "distinguished German scientist," who seems never to tire of dabbling in things

strange and useless, has been "discovering" of late that practicing at the piano makes children nervous. What bosh! They never get half so nervous as the grown up persons who listen to the practicing. Besides, children get just as fidgety over anything else which they do not like to do—school lessons, bathing and prayers.

Appended are some bright things for piano teachers, said in a lecture not long ago by a Western member of the guild:

"You can always tell the residence of a great pianist from the fact that the houses on both sides of the street are for rent."

"You have found out some important truths: so have a great many other persons."

"Silence oftener covers stupidity than wisdom."

"It is the province of the artist by his work to offset the sordidness of worldly cares, and to uplift the minds of his fellow men to a higher spiritual plane," writes a naive gentleman in a Philadelphia monthly. The sentence should properly begin, "It was the province," &c.

Somebody inquires from a place called Staatsburg, N. Y.: "Who do you like better as a singer, Jean de Reszké or Pol Plançon?" Let our correspondent answer this question: "Which do you like better as a vegetable, carrots or turnips?"

Academy and Literature (London) says: "There is a generous and high spirited quality of writing which of late has been rare in our literature." On this side of the water, too, the search is in vain.

The same excellent paper complains that British literature "has been smitten with a kind of chilliness, a moderation, a caution, a sensitiveness, a depression, a drooping, a melancholy, a squeamishness, a green sickness, a mediocrity, a wasting, a sterility and a mope from which we all suffer."

"Some animals detest music," writes a Richmond, Va., paper; "a tune played to a calf recently caused the animal's ears to droop, and his tail to whisk about furiously. As the strains continued the calf

DAVID

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ORGAN PRIVILEGES IN NEW YORK AND BROOKLYN.

lay down, rolled on its back, kicked its heels in the air and gave vent to long drawn out sounds of agony that seemed very like the howl of a coyote." This might be a faithful picture of John F. Runciman listening to a composition by Richard Strauss. But Runciman gives out the sounds of agony with his pen.

An unsuccessful composer takes this humorous view of his fate: "Formerly I used to think my works good, but the publishers wouldn't believe me; now I think my works bad, and the publishers do believe me."

G. F. T. sends the information: "Not long ago, in suggesting that Raphael Joseffy edit a Schumann edition, you evidently overlooked the fact that the works of this master have been most satisfactorily revised by both Klindworth and X. Scharwenka." Thanks, but the fact was not overlooked, even if it escaped mention. Karl Klindworth made some admirable versions of Chopin and Xaver Scharwenka wrote a spirited piano concerto, but their Schumann editions are not formidable contributions to the literature of the piano. Joseffy is the logical man for this work, and it is from him that the musical world would like to hear. Pianists insist on regarding his edition of the "Toccata" as a foretaste of further Schumann arrangements soon to come. That is the least penalty which Joseffy ought to pay for not letting us hear him in recital.

Sousa, after sailing in Europe on the seas of popular approval, has now cast anchor in the less turbulent waters of Larchmont-on-the-Sound. The monarch of the march, who is very fond of swimming, says that at present he is enjoying quietly his favorite kind of "Sound waves." Asked about his plans for new marches and operas, Mr. Sousa ducked and did a very pretty overhand stroke.

Was it not Sousa who said: "When a musician has gone through all the old masters and then comes to write something himself, it becomes a matter solely of memory and of conscience?"

The New York Gernal, too, discussed the effect of piano playing on the nerves of children. The article in the Gernal was headed "Piano Pounding Paralyzes Puny Pupils."

Giordano sends his latest picture, taken in the bosom of his family on the terrace of the Giordano home, Villa Montebello, Milan. It is a far cry from Umberto Giordano's "Mala Vita," a three act musical "melodrama" (produced with success at Rome in 1892), to the same composer's "Fedora," about the first German production of which you read a glowing account in our Berlin letter last week.

Giordano regarded his earlier operas more or less in the light of experiments. He foretold the failure of "Regina Diaz," produced at Naples in 1894. "André Chenier" (première at La Scala, Milan, in 1896) was Giordano's first really ripe work, and it made a deep impression in Europe and in America. We have had no very satisfactory production of "André Chenier" in New York, but in San Francisco they give the opera with an excellent cast, and it has attained to some popularity there at the Tivoli. Would that Mr. Conried might see his way

complaints in an open letter to the editor of a London journal that THE MUSICAL COURIER refused to print the news of the discovery. This is a dire omission, of course. However, in the opinion of the editors of this paper, to the musical world it seemed less important to know that Schumann's first five notes are like those in Filtz's Trio than to be convinced that the rest of Filtz's 9,995 notes are utterly unlike any of those in Schumann's Quintet—a piece of information which is herewith vouchsafed—and guaranteed—to the musical reader.

Dr. S. Festerazzi calls himself a "valiant admirer" of "Variations," and adds: "I was surprised to find that in your list of works for the violin you omitted the Concertos of Raff, op. 161 and op. 206, and the melodious Concerto, op. 49, E minor, of Niska Hauser. The concerto by Klughardt, which also you did not mention, should be studied by every violinist."

At the Stern Conservatory in Berlin there were 836 students last year and fifty-five of them, were Americans. This is about 15 per cent. The year book (1902-3) of the Würzburg Conservatory shows a total attendance of 921 pupils, with four from the United States. The Heidelberg Conservatory sends a catalogue that chronicles 115 students for last year, with no Americans.

John Newman Carlyle has just published a novel called "Sour Music." What kind is that?

Henry Wood, the London conductor, is an indefatigable searcher after novelties for Queen's Hall promenade concerts. He announces for early production three new piano concertos not heard before in London. They are by René Lenormand, Josef Holbrooke and Harry Farjeon.

It was of Leopold de Meyer that the caustic Hans von Bülow once said: "He plays the easiest pieces with the utmost difficulty."



clear to giving us fitting representations this winter of "Fedora" and "André Chenier."

In a Parisian periodical there is an article headed "The Intelligence of the Musician." The article is very short.

Algernon Ashton is still in a flurry about his discovery "that the first five notes of the opening theme of Schumann's famous Quintet, op. 44, in E flat, are identical with the beginning of a Trio in E flat by Anton Filtz, a forgotten German composer of the eighteenth century." Mr. Ashton



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## A MASTER OF THE "LIED."

**O**N June 28 the city of Halle, in Germany, unveiled a new monument to the memory of one of its most illustrious sons, gentle Robert Franz, neglected while he lived, and familiar to only a few today, eleven years after his death.

In Germany the songs of Robert Franz are spoken of with respect, but they rarely appear on the programs of the popular singers. Franz wrote not for the public, and sad to relate the popular singers of Germany, as of elsewhere, sing only for and to the public. In America the Franz cult has been to some extent propagated with love and devotion by Henry T. Finck, the well known music critic of the New York Evening Post, but even his influence hardly sufficed to arouse enthusiasm for the sober Franz in a community where a song is made subservient to the singer, and where a jingle is mistaken for music.

The art of Franz is too intimate, too rarified ever to win the favor of the multitude. This song maker of Halle avoided diligently all the catchpenny commonplaces for which most of his contemporaries strove. Franz cared not whether his song ended on a high tone or a low; whether it showed off a voice or not, whether it would be sold in thousands of copies or remain in manuscript; so long as he succeeded in putting on paper the exact musical mood with which certain lines had inspired him, little else mattered, and little else bothered him in the process of writing.

From almost his earliest youth Franz had been an indefatigable student of Bach, Handel, Mozart, Beethoven and Schubert. Later, too, he learned to love the music of Schumann and Mendelssohn. With all of their songs Franz was thoroughly familiar, and yet in his own productions there is hardly a moment that sounds suggestive of any other man's music, and there is not a phrase or passage that seems consciously to be built on anything else than the pure inspiration of the moment. Franz followed neither in the footsteps of the classicists (although he might today be considered one), nor did he fall complete victim to the spirit of romanticism that swept over the world at a time of his life when he should have been most susceptible to such an influence. Although assisted by Schumann, Mendelssohn and Liszt (all his great admirers and sincere friends), Robert Franz held aloof from

cliques, cabals, schools, factions, tendencies and so called reforms. Happy in his humble capacity of organist, Franz never attained to anything higher in his native town than a post at the university. In 1868 he became deaf, and thence-



NEW ROBERT FRANZ MONUMENT.  
(From Musikalische Wochenblatt, Leipzig.)

forward he lived in seclusion and in a retirement that reflects no great credit on his complacent townspeople.

Had Franz been more of a sensationalist, had his songs been based on poems warlike, or epical, or heroic, his music might today occupy the first place in the hearts of the Germans. But Franz was an introspective composer, a man touched by "Weltschmerz," and therefore his lyrics

missed the popular vein. His appeal is to the real connoisseur, to the man who cares in music more for the essence of the art than for its mere outward forms and modes of expression.

Robert Franz left us 350 of his incomparable songs, and a number of masterful revisions and arrangements of Bach and Handel scores.

## Music in Heidelberg.

FROM October 24 to October 26 there will be a musical festival at Heidelberg, Germany, to celebrate the opening of the new town music hall. Among other interesting works, the program will include Bruckner's Ninth Symphony, Beethoven's Violin Concerto, Haydn's "Creation," Liszt's "Dante" Symphony, Max Schilling's "Das Hexenlied," Richard Strauss' new ballad, "Taillefer," and the same composer's "Death and Apotheosis." The festival will be directed by Richard Strauss, Max Schillings and Prof. Dr. Wolfrum. The soloists of distinction are Mme. Strauss de Ahna, Professor Petri, Ernst von Posert and the Petri Quartet.

## Kelley Cole Will Sing Novelties.

KELLEY COLE, the eminent tenor who makes his first concert tour in America, is said to make a specialty of rarely heard and beautiful songs, modern and classical. His voice, which has been trained under George Fergusson in Berlin, is, according to the European critics, of that exceptional quality which combines the warmth and richness of the baritone and the sweetness and the purity of the tenor. He has made notable successes in England with Edward Elgar's "King Olaf" and "Caractacus," as well as the tenor part of the "Dream of Gerontius."

## Berlioz and Glinka.

THE New York Evening Post says: "In an article on Berlioz in Russia, Rosa Newmarch remarks: 'Berlioz, embittered by French levity and narrow mindedness, and Glinka, disheartened by the blindness of his countrymen, understood each other as only fellow sufferers can. The first meeting of these composers took place at the house of the painter Horace Vernet, at Rome, in 1831. Glinka accompanied the Russian tenor Ivanoff in some of his own songs, and Berlioz was delighted with their melodic charm and the novelty of the national style. It was his first introduction to musical Russia.'"



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# The Musical Season at Ocean Grove.

OCEAN GROVE, August 24, 1903.

**T**HE musical season at Ocean Grove terminated last Thursday evening with a fine rendition of Handel's "Messiah," under the direction of Tali Esen Morgan. The chorus numbered about 550 voices, and was remarkably well balanced, the male voices numbering about 225.

The local chorus was augmented by about 200 singers from New York, who left that city on the Jersey Central at 6:15 with a promise from the railroad company to reach here at 7:45. The train was supposed to be an "express"



and to have clear tracks to Asbury Park. At Red Bank the train was held by a switching freight train and it was 8:20 when the singers arrived at the station. An audience of nearly 10,000 people had been patiently waiting since 8 o'clock. The orchestra was in place at 8:10 and it was 8:30 when the singers were finally hustled into the Auditorium.

The work of the chorus was of the best. The attacks were decided and clean cut. The body of tone was massive and of the finest quality. The first chorus, "And

to note the rearrangements made by Mr. Morgan, by which each part is finished with a chorus and which makes a very satisfactory grouping of the solos. The order was as follows:

- |  |          |  |
|--|----------|--|
| 1. Solos—  | PART I.  |  |
| Comfort Ye My People.....                                      | 2        |  |
| Every Valley.....  | 3        |  |
| 2. Chorus, And the Glory of the Lord.....                      | 4        |  |
| 3. Recitative, Thus Saith the Lord.....                        | 5        |  |
| 4. Solo, But Who May Abide?.....                               | 6        |  |
| 5. Recitative, Behold a Virgin Shall Conceive.....             | 8        |  |
| 6. Solo and chorus, O Thou That Teltest.....                   | 9        |  |
| 7. Recitative, For Behold, Darkness Shall Cover the Earth..... | 10       |  |
| 8. Solo, The People that Walked in Darkness.....               | 11       |  |
| 9. Orchestral, Pastoral Symphony.....                          | 13       |  |
| 10. Recitatives—   |          |  |
| There Were Shepherds.....                                      | 14       |  |
| And, Lo, the Angel of the Lord.....                            | 15       |  |
| And the Angel Said Unto Them.....                              | 16       |  |
| And Suddenly There Was With the Angel.....                     | 17       |  |
| 11. Chorus, Glory to God in the Highest.....                   | 18       |  |
| 12. Solo, Rejoice Greatly.....                                 | 19       |  |
| 13. Chorus, For Unto Us a Child Is Born.....                   | 20       |  |
|  | PART II. |  |
| 1. Recitative, Then Shall the Eyes of the Blind.....           | 19       |  |
| 2. Solo, He Shall Feed His Flock.....                          | 20       |  |



- |  |           |
|--|-----------|
| 3. Solo, Come Unto Him.....                          | 20        |
| 4. Chorus, Behold the Lamb of God.....               | 22        |
| 5. Solo, He Was Despised.....                        | 23        |
| 6. Chorus, All We, Like Sheep, Have Gone Astray..... | 26        |
| 7. Solo, Thy Rebuke Hath Broken His Heart.....       | 29        |
| 8. Solo, Behold and See.....                         | 30        |
| 9. Chorus, Surely He Hath Borne Our Griefs.....      | 24        |
|  | PART III. |
| 1. Chorus, Lift Up Your Heads.....                   | 33        |
| 2. Solo, Why Do the Nations?.....                    | 40        |
| 3. Recitative, He That Dwelleth in the Heaven.....   | 42        |
| 4. Solo, Thou Shalt Break Them.....                  | 43        |
| 5. Quartet, Since By Man Came Death.....             | 46        |
| 6. Chorus, By Man Came Also.....                     | 47        |
| 7. Quartet, For as in Adam All Die.....              | 48        |
| 8. Chorus, Even So in Christ.....                    | 49        |
| 9. Solo, I Know That My Redeemer Liveth.....         | 45        |
| 10. Chorus, Worthy Is the Lamb.....                  | 56        |
| 11. Chorus, Hallelujah.....                          | 44        |

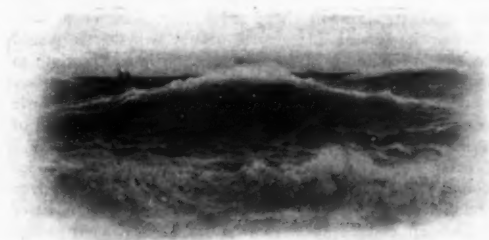
The orchestra of fifty-five maintained here during the summer was augmented by several wind instruments from

New York, and its work in "The Messiah" was highly satisfactory. Especially good was the "Pastoral" Symphony, the strings doing exceptionally fine work. The accompaniments to all the solos were excellent, not forgetting the good work of the organist, Prof. J. H. von Nardroff, who gave careful and delicate support to the orchestra throughout the entire work.

Anita Rio, the soprano, carried off the honors of the evening. Her singing of "Rejoice Greatly" was most enthusiastically applauded, and "I Know That My Redeemer Liveth," was certainly an artistic piece of work.

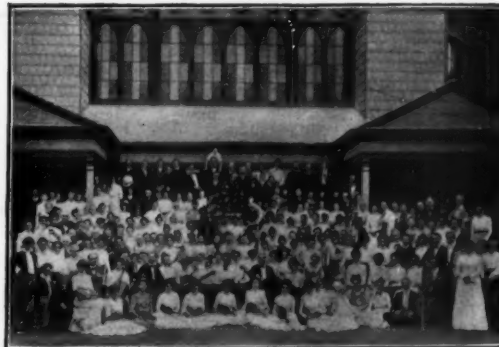
Marie Stillwell, the contralto, has a well placed voice of good quality. In her first solo, "O Thou That Teltest," she lost her bearings in one place, but thanks to conductor and orchestra she was soon set right and finished in good style, few being aware that a mistake had been made. "He Was Despised" was splendidly done. Mortimer Howard, the tenor of the evening, has a robust voice and did good work in "Comfort Ye" and "Every Valley."

William Harper sang with freedom and decision in a voice of excellent quality and great power. His voice is well adapted to "The Messiah," and rarely one hears such thoroughly good work in this oratorio.



Mr. Morgan conducts with vigor and decision, and his chorus and orchestra instantly respond to every move of his baton. "For Unto Us a Child Is Born" was excellently rendered, and the "Hallelujah Chorus" was the best of all.

It was a fitting climax to the season's work. If the musical features at Ocean Grove will continue to grow in the future as in the past five years, we shall have here the greatest musical centre of the world, especially for oratorio. The conditions here are ideal for these festivals. A better auditorium cannot be found in the world. With



10,000 folding chairs and not a poor seat in the house; nearly perfect acoustically, a choir gallery seating 700, a fairly good pipe organ, a permanent orchestra of sixty and a summer chorus of 400 to 500, there is no limit to the possibilities.

While "The Messiah" was the last of the scheduled concerts, a grand finale, a musical jubilee for the benefit of the



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fall and the vindictiveness, contempt and hatred infused  
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was the man himself, living, for the time being, in the  
part he had so minutely studied.—*Gazette*.

"HAWTHA"—Huddersfield Eng.  
Sang with conspicuous musicianly ability and  
fine expression.—*Yorkshire Post*.  
"SAMSON"—South Shields, Eng.  
The treat of the evening. His splendid voice  
was used with fine effect.—*Newcastle Journal*.

"RICHTER CONCERT," Southport, Eng.—The vocalist's grand renderings of songs by Schubert, Brahms and Tchaikowsky  
touched heights and depths of feeling and power attainable only by such a voice linked to such a temperament.—*Southport Visitor*.

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orchestra, will be given on Tuesday evening, September 1, when the most popular features of the season will be grouped into one concert. The proceeds will be used to defray the expenses of the orchestra for a ten days' vacation among the Thousand Islands. The party will probably go to Thousand Island Park, and leave here on the morning of September 3. Mr. Morgan left yesterday to complete the arrangements.

On Friday the annual picnic of the chorus was held at Wanamassa, on Deal Lake, a most romantic spot. The day was ideal, and fully 400 of the singers were present and had a most enjoyable time. There was an abundance of good things to eat, all kinds of amusements, including two power launches and any number of rowboats.

On Saturday the outing of the Children's Festival Chorus was held in the same place, and 800 boys and girls enjoyed the most delightful day of their lives. The Rough Rider boys had a real camp of tents, with hospital tent, trained nurse, &c. The entire chorus will participate in uniform in the Asbury Park baby parade next Friday afternoon. It is expected that the Ocean Grove division will be the most attractive in line.

#### "Robin Hood" Revived.

UNDER Loudon G. Charlton's energetic and thorough management the Bostonians began their season at the Academy of Music on Monday evening with a spirited and well prepared revival of De Koven's tuneful "Robin Hood." The house was packed, and enthusiasm ran high, especially for the old favorites, Henry Clay Barnabee and Wm. H. MacDonald. However, the other principals had nothing to complain of, as the demands for encores were incessant and insistent. Howard Chambers made a hit in the blacksmith's song, and Agnes Cain Brown, a new comer in the ranks of the Bostonians, made many hits in many songs. She has a pretty voice, a pretty manner and a pretty appearance. Kate Condon as Alan-a-Dale received a warm welcome. George Frothingham, another old favorite, was not forgotten in the bestowal of applause. William C. Weedon has a robust tenor voice of decided lyric charm. Blanche Morrison was a sprightly Annabel, and Laura Oakley completed a cast from which Manager Charlton has every right to expect the best season in all the long career of the Bostonians.

#### The Farewell Duss Concert.

MR. DUSS and the Metropolitan Opera House Orchestra closed the season at the Madison Square Garden Monday night, August 24. The final concert of the twelve weeks' engagement was arranged as a testimonial to the manager, R. E. Johnston. The evening was immensely successful, there being a large and brilliant audience. Three of the singers, who had appeared during the summer—Mrs. Shanna Cumming, Miss Electa Gifford and Miss Charlotte George—sang and Nahan Franko gave a violin solo.

Mrs. Cumming sang the "Dich Theure Halle," from "Tannhäuser"; Miss Gifford sang the "Lakmé" Aria, and Miss Charlotte George sang one of Mr. Duss' compositions. Mr. Franke played the "Meistersinger." Manager Johnston made a speech.

#### The Vernon d'Arnalle Tour.

VERNON D'ARNALLE, the young American baritone, will make a recital and concert tour of the principal cities this season under the direction of Loudon G. Charlton. His voice is smooth, rich and powerful and of great range, and his repertory includes a wide variety of songs in several languages.

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### NAHAN FRANKO.

THE announcement that Nahan Franko has been engaged as one of the conductors of the Metropolitan Opera House for the coming season will meet with general approval among the musical cognoscenti. There is no musician in this country who is more widely known in his particular sphere than Mr. Franko, who has been associated with orchestral activity in New York for twenty-five years. He has been



NAHAN FRANKO.

concertmaster of the largest orchestras in this city. He has also been associated with the orchestra of Covent Garden, London. During the régime of Maurice Grau Nahan Franko was concertmaster of the Metropolitan Opera House several seasons. He is one of the best equipped violinists for such an important position to be found anywhere. Mr. Conried is to be commended for having retained Mr. Franko as concertmaster and at the same time making him one of the conductors. So we will have Mottl, Hertz and Nahan Franko as musical directors. The orchestra will be increased to eighty-two performers, and

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on special occasions to ninety-six. Mr. Franko will be the first American born musician to occupy the conductor's desk at the Metropolitan Opera House, which generally has been identified with foreign talent.

#### Management of the Wetzler Concerts.

HENRY WOLFSOHN states that he is not connected with the management of the Wetzler Symphony Concerts, as mentioned in the issue of THE MUSICAL COURIER of August 19. Mr. Wolfsohn is the manager of the Richard Strauss concerts by special arrangement with Hugo Goerlitz, of London, and Mr. Wetzler has arranged to have Richard Strauss conduct the fifth and last symphony concert of his series, February 25, and three extra concerts.

#### A Rumor of Maurice Grau.

THE Gazzetta dei Teatri, of Milan, referring to Maurice Grau, has the following to say:

"We received, and are glad to publish, the very satisfactory news about Mr. Grau's health. It seems that Mr. Grau, instead of taking a complete rest as somebody said, intends to open a new theatre in New York with an operatic season."

#### Letitia Eva Schaeffer.

MISS LETITIA EVA SCHAEFFER passed a delightful vacation at Nantucket Island with her friend and fellow student Miss Adele W. Jones, of Boston. Miss Schaeffer will not return to her home in Dayton until after the yacht races.

#### Fifty Years of Music.

AUGUST LABITZKY, conductor of the Kurkapelle at Carlsbad, has been pensioned, after holding the post for half a century. He is a son of the famous dance composer Joseph Labitzky, who founded the Carlsbad Orchestra in 1834.

#### An Aunt of Madame King.

THE late Mrs. Henrietta Staub Kitchell, whose obituary was published in THE MUSICAL COURIER August 19, was an aunt of Mme. Julie Rivé-King, and not a cousin, as was stated. Mrs. Kitchell and Madame King's mother were sisters.

#### De Lussan to Wed.

THE report of Zelle de Lussan's impending marriage comes with the seasons, four times a year. This time it is Angelo Fronani, the diva's accompanist. We will not be in a hurry with our congratulations.



MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, August 24, 1903.

**U**ERY elaborate preparations have been made for the fall and winter season of the leading Chicago schools of music. It is noticeable that the several faculties are stronger than ever, and the number of names distinguished in studio and concert room was never so large. Another evidence of growth and prosperity, no less than of a keen appreciation of the fitness of things, is to be seen in the character of the catalogues just put forth by the foremost schools. They are, in most cases, artistic specimens of musical literature no less than of the printers' and binders' art. They attract refined people and suggest the degree of culture essential to the ambitious and elevating work for the introduction of which the catalogues are designed. Within a week all of the following schools have issued their new and artistic catalogues.

**Chicago Musical College.**

This catalogue is a handsome booklet of 112 pages, printed on heavy enameled paper, the cover of tan linen, with the title neatly stamped at the top in gold leaf. We quote the following "Introduction," which is a brief and modest statement of facts:

"The Chicago Musical College was established in 1867 and has steadily maintained the highest standard of endeavor in its special educational field. The course of study

has been perfected from year to year, the faculty greatly strengthened, and today the curriculum insures the best results from the beginning to the full development of artistic requirement.

"The college issues teachers' certificates and diplomas and confers the degrees of 'bachelor of music,' 'master of music' and 'doctor of music' by authority of the State of Illinois.

"We trust that those contemplating the study of music, elocution or dramatic art will give this catalogue a careful reading. Investigation will readily demonstrate the superiority of this institution."

In the list of the faculty are found the names of artists who have made far more than a local fame. Among them might be mentioned Rudolph Ganz, Hans von Schiller, Walter R. Knupfer, Maurice Rosenfeld, Karl Reckzeh, Glenn Dillard Gunn and Adolf Brune in the piano department; Bernhard Listemann, Theodore Spiering, Joseph T. Ohlheiser, Felix Borowski, William Konrad, Otto Roehrborn, William Diestel and Walter Schulze in the violin department; William Castle, Herman Devries, Mrs. O. L. Fox, Mary Forrest-Ganz, John R. Ortengren, Kirk Towns and Mabel F. Shorey in the vocal department; Dr. Louis Falk, organ; Bruno Steindel, Herman Diestel, violoncello; William Diestel, viola; Dr. Louis Falk, Louis Campbell-Tipton and Adolf Brune, harmony; Felix Borowski, composition; Harold B. Maryott, public school music; Mr.

and Mrs. Hart Conway, school of acting; besides several eminent teachers of orchestral instruments, and a number of younger artists of prominence.

The important additions to the faculty are Emile Sauret, the violinist, who ranks among the first virtuosi and teachers of the present time; Arthur Speed, an eminent pianist, who comes from Berlin; J. Homer Grunn, pianist, and Mrs. Letitia V. Kempster, instructor of elocution and physical culture. Among the younger members of the faculty who should be mentioned are John B. Miller, the tenor; Anna Griewisch, soprano; Beatrix Mizer, soprano; Walter Schulze, violinist, and Walter Kilbourne, the actor and stage manager; Walfried Singer, harpist; Bessie E. Ayres, teacher of musical theory, and the following pianists: Elizabeth G. Saviers, Lillian M. Reid, Florence Wells-Metz, Alma W. Anderson, Maud Jones, Emma M. Schenk, M. Eleanor Turner Rupp, Gena Branscomb, Maybelle Lewis, Jane Gunderson, Bernya Bracken Gunn, Grace Pagels Fletcher and Pauline Houck.

**Sherwood Music School.**

By far the handsomest booklet ever issued by this well known institution has just appeared. It is an artistic pamphlet of sixty-two pages and is printed with photo-brown ink. The half tone portraits are especially good and the letterpress gives a graceful account of the school as now organized and guided under the business management of Louis Evans. The opening statement begins as follows:

"The growth of the Sherwood Music School since its organization in 1897 has been remarkable. Its accommodations have been enlarged with succeeding years, until at the present season it occupies spacious and beautiful quarters in the Fine Arts Building, which is doubtless the finest edifice in the world given up solely to music and the arts. The situation on Michigan avenue, close to the corner of Van Buren street, commands a fine view of Lake Michigan, and is very convenient to leading street car lines, elevated roads and Illinois Central suburban trains. The school suite is so arranged as to be available for smaller recitals; there are also four halls of varying dimensions in the building in which the larger school concerts are held.

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The faculty this year is a large one, and includes such well known names as William H. Sherwood, Walter Spry, Genevieve Clark Wilson, Daniel Protheroe, Holmes Cowper, Marie Josefa, A. Rosenbecker, Clara Murray and many more. The Sherwood Music School was never in such a flourishing condition as now, and its growth during the approaching season is certain to be great.

#### Columbia School of Music.

This is another handsome catalogue, containing sixty-four pages. The list of teachers, headed by Mrs. Clare Osborn Reed, is a long one and presents some distinguished names. The introductory announcement foreshadows the high ambitions of the school, which is located in Kimball Hall. Among the best known teachers are, besides the director, all of the following: Mary Wood Chase, A. N. Granquist, William A. Willett, Grace Whistler Mick, Clarence Dickinson, Anne Shaw Faulkner, Francis S. Moore, Charlotte Demuth Williams and others. Altogether the booklet suggests a prosperous and progressive institution.

Other music schools whose new catalogues have appeared are the Bush Temple Conservatory and the American Conservatory. What has been said in a general way of the other catalogues applies as well to those of the two schools last mentioned.

#### Additions to Temple Conservatory.

Several important additions have recently been made to the faculty of the Bush Temple Conservatory, among them being Frederick A. Stock, who will begin teaching as soon as the fall term opens. Grant Weber, of Denver, has also joined the Bush Temple Conservatory forces, in the piano department. Mr. Weber was for a long time a pupil of Madame Bloomfield Zeisler.

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#### Starts Under Difficulties.

The new management of the music school in the Auditorium, under the direction of Grant Gleason, finds the way beset with many difficulties in the form of bills due by the old management and impossible of settlement. The Hinshaws disclaim any obligation in the premises and say that their connection has heretofore been in the nature of employees. They claim to have ample financial backing and to deserve a credit because of some capitalist who has taken an interest. But until the old scores shall have been liquidated it must be uphill work to pacify the teachers no less than to convince the public.

#### Miss Faulkner's Opera Lectures.

The musicales in connection with the opera lectures at the University of Chicago are nearly over, there being but one more program of the series. Last Wednesday evening Miss Anne Shaw Faulkner, the director of the Chicago Orchestra study classes, gave an illustrated lecture recital on "The Wagner Festival at Bayreuth." Miss Faulkner was assisted by Mrs. Louise Hess-Fuchs at the piano, and Miss Josephine Driggs at the Aeolian Orchestrelle. The lecture is illustrated with views which Miss Faulkner obtained last summer while attending the Wagner festivals of Munich and Bayreuth. Miss Faulkner is at work this summer on a series of six musical history lectures which will be illustrated with the stereopticon. These will be a feature of the course of history lectures which are to be given at the Columbia School next season. Miss Faulkner announces three classes next season for the study of the programs of the Chicago Orchestra.

#### Music at Bush Temple.

Musical matters on the North Side now centre pretty generally at the Bush Temple. Throughout the week there is music in all its varied forms, and embracing all sides, from primary instruction to art development and demonstration, while on the commercial side of it are the piano warerooms on the first floor. On Sundays the auditorium is devoted to church service. Last Sunday the Rev. Geo. F. Holl held service, and special music was provided of unusual character. Miss M. Louise McAllister had been engaged for special music, and sang "The Lord Is Mindful," from St. Paul, and Dudley Buck's favorite setting of "My Redeemer and My Lord."

#### Notes.

E. M. Latimer is acting as choirmaster at St. James Church this summer in the absence of Clarence Dickinson.

Mrs. Jenny Osborn-Hannah is enjoying a trip to Yellowstone Park under specially delightful circumstances. She and her husband are the guests of J. C. Shaeffer, of Evanston, and the party occupied that gentleman's special car. They left on Wednesday last, and will be gone about three weeks.

Howard Wells is back from Colorado, where he met Mr. and Mrs. Zeisler. The distinguished pianist is gaining by her vacation, and Sigmund Zeisler has improved rapidly,

and promises to be wholly recovered from the effects of his alarming illness of last spring.

Mr. and Mrs. Willard S. Bracken have been enjoying the warm season at the summer home of Mr. and Mrs. Robert A. Smythe, near Benton Harbor, Mich. The latter well known musicians have an extensive fruit farm where what are known as beach parties have been given, with the spice of good music interspersed.

An entire musical program was arranged for the special Vesper service in the Millard Avenue Congregational Church on Sunday last. The following singers took part: Mrs. C. Shoetenselt, from Manila, soprano; Miss M. L. McAllister, contralto, of Oakland M. E. Church; Clarrin Cox, of First Congregational Church, of Evanston, tenor; Willard Eimeling, of Saginaw, Mich., bass. The organist is Ralph Eimeling, of Oak Park.

#### Michigan Conservatory of Music.

A DETROIT daily paper recently published the following about the Michigan Conservatory of Music:

The success which the Michigan Conservatory of Music has achieved since it opened its doors to the musical world has, for brilliant and satisfying results, truly been without parallel in the musical history of America, and it is a matter of great pride for the institution to see the readiness with which the music loving people all over the country have understood and seconded its aims and efforts. To make glittering promises, to announce the adoption of what is highest and best is one thing; to really do it, to keep forever true to this profession of faith is quite another, and in that sense the Michigan Conservatory of Music has well deserved the praise that has been bestowed upon it. The director, Alberto Jonas, has aimed to embody in its curriculum that which has made the strength and worth of the foremost European seats of musical learning.

In its fourth year of existence, with an enrollment of nearly 600 pupils, the institution has, as the result of legitimate needs, increased the faculty to thirty-eight teachers, perhaps the strongest and most artistic faculty ever brought together. These results prove that the independent attitude taken by this institution, its adherence to the very highest standard, and the thorough and artistic methods chosen, have met with the approbation of all interested in music. Perhaps one of the most noted features has been the faculty concerts given throughout the year, and which have been proclaimed by the entire Detroit press and musical publications as being among the most brilliant musical events Detroit has known.

A new, most artistically decorated catalogue, handsomely illustrated, has just been issued, giving a clear idea of the high standard adopted by the Michigan Conservatory of Music, as well as furnishing ample information regarding the different courses of studies.

During last year Pugno, Gabriłowitch, Adelaide Norwood and Edouard de Reszké have done the Michigan Conservatory of Music the honor, shared by no other musical institution in this country, of giving each in the Conservatory building complimentary recitals for the pupils.

#### The Devoll-Isham Recital.

GEORGE DEVOLL, tenor, and Edwin Isham, baritone, whose successes last season have induced them to remain in this country until next spring, will, again under the direction of Loudon G. Charlton, fill either individual or ensemble engagements for concert or oratorio. In the joint recitals of which they make a specialty each contributes groups of soli, and the rest of the program is made up of little known and beautiful two part songs.

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SHERMAN, CLAY & Co.'s,  
SAN FRANCISCO, August 17, 1903.

**T**HOUGH there is not much doing as yet in the musical line, report promises an unusually active winter season. The teachers who have so far opened their studios have started with unusually large classes, even those coming from other places to teach here.

Mrs. Frances Moeller, of Sacramento, has opened her studio in Byron Mauzy's music store and has a large class here as well as in Sacramento. Miss Mamie Barrett, also of Sacramento, reports almost more than she can take care of in the way of music pupils, both in Sacramento and San Francisco. Miss Gertrude Gerrish, of Sacramento, where I stopped over for two days on my way home, has an enormous class at the Capital City. Henry Heyman, of our town, says his class was never so large as this season, and so it is with Harry Barnhart and all those from whom I have heard so far.

Camille d'Arville, by universal request, is singing at the Tivoli Opera House in "The Highwayman." The opera will run all this week. Miss d'Arville has for some time been out of the ranks and is a leading society light of Oakland, having made a most happy and fortunate marriage into one of the wealthiest families of that place. She is as great a favorite in society as she was on the boards, and the public makes frequent and clamorous demands for her voice. Besides Miss d'Arville the house will present the favorite Tivoli cast, including Edwin Stevens, Arthur Cunningham, Ferris Hartman, Eddie Webb, Annie Meyers, Bertha Davis, Aimée Leicester and the full Tivoli chorus. The grand opera season at the Tivoli will open August 31.

Helen Heath, the favorite soprano, while on her way to Trinity Methodist Church, on Sunday night, slipped from one car and was struck by another, sustaining severe scalp wounds which it is feared may cover a fracture of the skull. Miss Heath is soprano in the choir of Trinity Methodist Church and was on her way to sing when hurt.

Miss Lena R. Williams, a talented young pianist, of Mount Vernon, Washington, is among the visitors here during the Grand Army celebration.

The "Chimes of Normandy" is soon to be produced in Sacramento for the benefit of the Foundling Home, under

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the auspices of Sacramento Lodge No. 80, A. O. U. W. There are to be fifty people in the cast, selected from able singers of the capital, and the production will be under the direction of M. Hoffstadt, an old time stage manager, who will be assisted by Professor Herbert, of Chicago. The affair is promised as an artistic success and it is hoped that it will net a generous sum for a worthy cause. Sacramento is not lacking in good voices and it is said there will be displayed a good deal of real talent in the acting.

"For E'er and Aye" is a new song of considerable merit, with words by Philip Kennedy and the music by Caprio, a band leader of Portland, Ore. The words are really the best part of the song and are especially good. Mr. Kennedy is negotiating with a local composer for the music to several other songs which will be given to the public during the winter some time.

MacDonald, the popular basso, one time star of the Bostonians, is touring the Coast with Richard Jose's Minstrels. The combination is a popular one, as Jose himself is a favorite singer and his company includes many other public favorites.

MRS. A. WEDMORE JONES.

#### The Champion Piano "Professor."

**I**N addition to a paid fire department and other evidences of metropolitan distinction, the town of Belleville, Ill., claims the champion piano "professor." This person, who answers to "What'll-you-have-Professor-Waterbury," recently played a piano twenty-six hours at a stretch. The feat took place in a saloon before a gaping multitude. Waterbury never stopped longer than five minutes at a time during the twenty-six hours. His second fed him cheese sandwiches, cigarettes and whiskey. He played nearly everything, and then some; like Miss Brady, of the song, he played "operas, waltzes and didos." When Waterbury had finished his long distance race against time and melody his fingers were blistered, and he was in a state of nervous collapse, but he was famous. Belleville is too small for Professor Waterbury; New York is the place for him. There are restaurants along Columbus avenue where he would shine. No restaurant keeper has been able to find a human piano player who could keep a neighborhood awake all night; it usually requires two pianists, but Waterbury could do it single handed and alone.

#### Joachim in London.

**N**EXT year Joseph Joachim will make his fiftieth visit to England. London is planning an elaborate reception for the venerable "king of the violinists."



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#### DUSS, THE MAN.

**L**ESS than two years ago the name Duss was first seen in print in New York. Up to that time it is safe to say that no one in the musical world or anyone interested in musical affairs was aware of the existence of J. S. Duss, the now famous conductor.

Like every other person of importance, Mr. Duss has found many detractors as well as hosts of admirers during the short time which he has now been before the metropolitan public as a conductor.

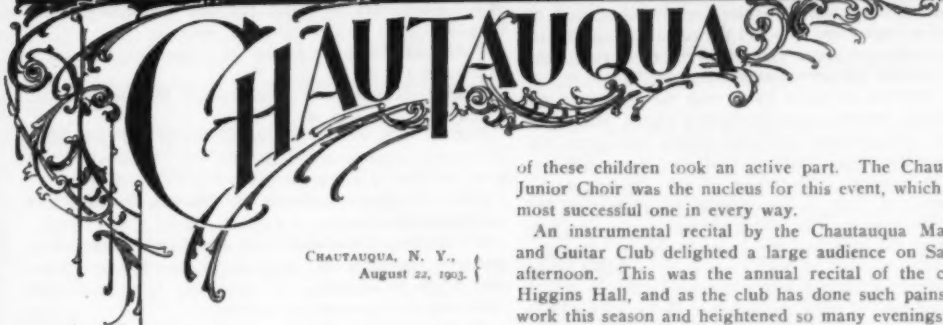
There have been many mistakes made in the way Mr. Duss has been advertised, and like many other public personages he has had to suffer by the unwholesome methods of a too strenuous press agent. But notwithstanding the unwholesomeness of this press work, Mr. Duss has succeeded in making himself a man of prominence in the musical world. During the entire summer season last year Mr. Duss gave an interesting series of concerts with his band at St. Nicholas Garden, at the close of which he conducted his band en tour through the Middle West. During the spring of this year Mr. Duss had a five weeks' tour with the Metropolitan Opera House Orchestra and the very expensive soloists Madame Nordica and Edouard de Reszké. Last Monday night the last concert of the summer series at the Madison Square Garden closed with a testimonial to his manager. This Madison Square Garden series was the most expensive musical undertaking that has ever been produced in New York. The entire Madison Square Garden was transformed into an exquisite scene of Venice at an expense of over \$50,000. The season was carried through from the end of May till August 24 with nightly concerts by the orchestra of the Metropolitan Opera House, consisting of some fifty odd men, with vocal soloists during the entire time.

Mr. Duss' admirers have become legion. There is no other man to be found within the confines of the United States who would have undertaken the financial risks or such stupendous tasks as Mr. Duss has done. For this alone Mr. Duss deserves the highest praise from everyone. During his long season at the St. Nicholas Garden the band which he employed received the largest salaries in their entire career, and the same can be said of the orchestra which has just finished the season at Madison Square. It is now arranged by Mr. Duss that he will make a tour to the Pacific Coast, beginning October 5, in which he takes the entire Metropolitan Opera House Orchestra with Madame Nordica, Miss Katharine Fisk and Nahan Franko as soloists. This will be even a greater financial risk than this musical Mæcenas has yet undertaken. The musicians of New York have every reason to be grateful for the advent of Mr. Duss, for he has been exceedingly liberal with them, and from what is learned is most affable to them under all conditions. Edouard de Reszké received more money per night from him during the engagement last spring than he ever received in his life, and Madame Nordica this fall will also receive a higher salary than she has ever been accustomed to draw at the Metropolitan Opera House.

Thousands of dollars have been spent here in New York in advertising, in newspaper work, for scenery, electric light and employees for Venice and for the St. Nicholas Garden. The railroads all over the United States where Mr. Duss has been traveling have been receiving large sums of money, and will again on the next tour through the enterprise of Mr. Duss.

This paper has on many occasions favorably commended Mr. Duss as a talented conductor and a man earnest in music, and now feels itself called upon to speak his praises as a man. Those who have had occasion to meet Mr. Duss have found him a most delightful, affable, genial gentleman with the highest aims, and they wish him success on his fall tour and that he may be with us again next summer.





CHAUTAUQUA, N. Y.,  
August 22, 1903.

**R**ECOGNITION DAY at Chautauqua has come and gone, and now that this great event has transpired the thirtieth annual Chautauqua Assembly may be said to be slowly slipping into history. This commencement day of the Chautauqua Literary and Scientific Circle (commonly termed "Recognition Day" here at Chautauqua) marked the graduation this year of the "Quarter Century" class. The long procession, the host of flower girls, the passing of the arches and of the golden gate, the exercises in the grove, followed in turn by the public recognition in the amphitheatre and the diplomas given in token of the completed course, all had their part in the exercises of the day. The "Choir of the Hall in the Grove," conducted by Director Hallam, furnished all the music of the day.

On Sunday evening last, at the close of the Sacred Song Service, Mr. Messenger, of Warren, Pa., in behalf of the Chautauqua Chorus, presented to Director Alfred K. Hallam a beautiful silver loving cup and large bouquet of flowers as an expression of the high esteem in which he is held by the members of the organization. Mr. Hallam, in accepting the gift, expressed his gratification at the sentiments of his chorus as indicated by their gift, and said he had come to know and to love those with whom he had been working this summer. He voiced the hope that as many as possible would remain to the close of the season and that many would return to the ranks for service in the years that are to come. The chorus has now fallen off at least 50 per cent. in numbers since the two performances of "Elijah" were given, but an organization will be maintained until the season closes.

Yesterday was Children's Day at Chautauqua, and at least 3,000 children from Western New York and elsewhere were upon the grounds, largely under the auspices of their respective Sunday schools. One of the features of the occasion was a concert in the amphitheatre in which many

of these children took an active part. The Chautauqua Junior Choir was the nucleus for this event, which was a most successful one in every way.

An instrumental recital by the Chautauqua Mandolin and Guitar Club delighted a large audience on Saturday afternoon. This was the annual recital of the club in Higgins Hall, and as the club has done such painstaking work this season and heightened so many evenings by its entertaining preludes and prefaces, the large audience that sought admission and even standing room in the hall were not doomed to any disappointment.

The solo numbers were sustained by Miss Louisa Orinda Miller, of Sherman, N. Y., and John Nichols, of the Chautauqua vocal department. Joseph Rogers, of Jamestown, N. Y., Misses Mildred and Helen Ulery, of Delaware, Ohio, also rendered solos. The credit of the undertaking is due Mrs. Anna M. B. Robertson, of Wellsville, N. Y., the organizer and director.

The membership of the club follows:

Mandolins—Charles Raisig, Pittsburg, Pa.; Irving Dewey, Syracuse, N. Y.; Mr. Vincent, Syracuse, N. Y.; Miss Lena Everson, Miss Lora Foster, Bradford, Pa.; Miss Florence Hagely, Panama, N. Y.; Mr. Lown, Batavia, N. Y.; Mrs. Maurice McCray, Bradford, Pa.; Glenn Russell, Toledo, Ohio; Howard Sadlar, Akron, Ohio; Miss Carrie Williams, New Albany, Miss.; Louis Wells, Wellsville, Ohio; Miss Dixie Williams, Hot Springs, Ark.; Miss Zenobia Welch, Anderson, S. C.; Leonard Ritts, Titusville, Pa.; Edwin Loomis, Troy, Pa.; Joseph Rogers, Jamestown, N. Y.; Miss Mildred Ulery, Delaware, Ohio; Miss Adele H. Kauter, Detroit, Mich.; Miss Gladys E. Bliss, Sherman, N. Y.; S. H. Boren, Dallas, Tex.; Miss Mildred Spring, Jamestown, N. Y.; Miss Lulu Robbins, Bradford, Pa.; Miss Minnie Beatty, Pittsburg, Pa.; Brenx Ballard, Louisville, Ky.; Frank Blanchard, Shelbyville, Ind.

Guitars—Miss Helen Ulery, Delaware, Ohio; Miss Louisa Miller, Sherman, N. Y.; Miss Zoe Hatch, Jamestown, N. Y.; Miss Olive Thomas, Dayton, Ohio; Winters Thomas, Dayton, Ohio; Mr. Herrick, Batavia, N. Y.; Miss Blanche Erwine, Jamestown, N. Y.; Mrs. Alfred Hallam, Mt. Vernon, N. Y.; Miss Josephine Bowman, Hornellsville, N. Y.

Banjos—Miss Jennie Robbins, Bradford, Pa.; Mr. Wilds, Chicago, Ill.

Accompanists—Mrs. John Marsh, Danville, Ill.; Miss Genevieve Alger, Wellsville, N. Y.

On Monday evening in Dr. Carl E. Duff's studio at the Pier there was perfected a guild organization for the benefit of all the vocal students who attend and register at the Chautauqua School of Vocal Music. There has been a pressing need and a strong desire for a library of musical literature to which access could be had and knowledge on every subject in the realm of music obtained—scores of all the oratorios, operas, song classics, ancient and modern, with markings of the traditional renderings of all standard works—and we are to presume that to obtain this library will be one of the efforts of the new guild through its "Library Association." The officers are: President, Dr. Carl E. Duff; vice president, John T. Watkins; secretary and treasurer, John W. Nichols; committee, John B. Marsh and Miss Doench. A second meeting of the guild will be held on the coming Monday evening.

The Disciple Headquarters reported a very pleasant surprise last Tuesday when a Story & Clark organ was placed in their audience room by Messrs. Denton, Cottier & Daniels, of Buffalo. The Disciple Headquarters people are very thankful to the music firm for so valuable a present, and to A. B. Kellogg, of Buffalo, in that he interested the firm in making such a gift.

Mr. Marcosson played the Bruch G minor Concerto at Wednesday's concert and Mr. Sherwood two Liszt numbers. Edward P. Johnson, the tenor, sang "Salve Dimora," from "Faust"; Miss Buckley a group of old Scotch and English songs, and Dr. Duff two "Kinderlieder." There is no contralto for the final period. The Guilmant Sonata or Symphony, announced to be played, with the orchestra, by Mr. Flager, was superseded by a band concert, no reason for the change being given.

The final Sherwood-Marcosson recital in Higgins Hall on last Monday contained two additional names as assisting artists—Walter Spry and Francis Moore, both of Chicago. The program, a most interesting one, read as follows:

Sonata in G for piano and violin.....	Rubinstein
Mr. Sherwood and Mr. Marcosson.	
Waltz, Man Lebt nur Einmal.....	Strauss-Tausig
Frances Moore.	
Variations (two pianos).....	Beethoven-Saint-Saëns
Mr. Sherwood and Walter Spry.	
Romance, E minor.....	Sinding
Two Caprices.....	Paganini
Spanish Dance (Zapateado).....	Sarasate
Mr. Marcosson.	
Fantasia, C major.....	Schumann
Mr. Sherwood.	

Both Mr. Spry and Mr. Moore proved exceedingly capable assistants, Mr. Spry being a member of the Sherwood forces in Chicago and Mr. Moore probably the most distinguished of the younger Sherwood pupils.

Mrs. Bertha Kunz-Baker read from "Much Ado About Nothing" in the amphitheatre on Wednesday evening, before an immense audience, and Thursday evening the second "Authors' Night" of the Press Club proved a most interesting affair. Readings from their own works were given by Hamlin Garland, Ida Husted Harper, Julia Ellen Rogers and Louis E. Van Norman. The "reading" terminated in season, that the members might participate in the review of the "Illuminated Fleet."

The concert of last evening in the amphitheatre consisted entirely of "request numbers."

RALPH HOWARD PENDLETON.

#### A Silver Jubilee.

THE Bostonians began their twenty-fifth annual season at the Academy of Music on Monday evening with De Koven's ever tuneful opera, "Robin Hood." Messrs. Barnabee and MacDonald are still with the organization.



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## MUSIC IN HOLLAND.

THE HAGUE, AUGUST, 1903.



HERE are new plans for an Italian opera here. The Parkschouwburg at Amsterdam would be the seat of it, but only after being repaired, for such as it is, having been deserted for so many years, it is quite unfit and even dangerous. As yet the council of Amsterdam has not decided anything in the matter.

Now and then the two Dutch operas that are being formed at Amsterdam remind us of that interesting fact by sending short notices to the press. Both companies are almost complete. The Stadtschouwburg Opera will start first, September 1, with "Hérodiade." The rival company, which has its seat in the Paleis von Volksvlyt, begins a fortnight later. The direction of the first named opera has engaged Elmlad, well known at Bayreuth and at New York too, to direct the stage proceedings. The first novelty will be "Manru," the Polish opera of Paderewski.

Of the opera world there is further to be stated that the jury for the competition for a Dutch opera libretto, opened by the Dutch Opera Society, has out of thirty poems allotted a second prize to the author of "De Vrouwe van Stavoren" ("The Lady of Stavoren"), in which an old legend is treated with great talent. If the author, who gave as his name W. Engels, of Arnhem, would consent to some modifications, his work might become a first class one, likely to inspire our composers.

At Scheveningen the Philharmonic Orchestra from Berlin continues to fulfill its annual vocation to perfection. Though not yet restored to health Mr. Rebeck, who conducts sitting, is always up to the mark. He gave us an interesting novelty, the first part ("Inferno") of Liszt's "Dante," a splendid piece of "Tonmalerei," splendidly performed. The love scene from Strauss' opera "Feuersnot" failed to gain the favor of the public, as is generally the case with fragments of unknown operas in the concert room. Two very young and very clever pianists, Arthur Schnabel, from Berlin, and Egon Petri, from Dresden, were warmly received, though both had chosen concertos that appealed more to the connoisseurs than to the majority of the public—the Second Concerto of Brahms and Liszt's Concerto in A major. Let me mention a performance of rare excellence of Mendelssohn's Concerto by Anton Wittek, who once more proved to be one of the greatest among living violinists.

Four ladies and four gentlemen, pupils of Arnold Spoel, the singing teacher of our conservatorium, are to undertake in this month a trip through Belgium and Holland. They begin with Brussels, Antwerp and Ostende, to end perhaps with Flushing and Scheveningen.

Mr. Viotta announces Sunday concerts for the next season, with an orchestra consisting of musicians of The Hague only. The reader is aware Mr. Viotta cherishes still fondly the idea of a special Hague orchestra. Of course the thing is to be done, if Iago's precept is followed: "Put money in your purse." A good orchestra costs a heap. Just now there was unfavorable news about the orchestra of Utrecht, under the direction of that excellent

chief, Wouter Kutschenruyter. And it is well known that the orchestra of Arnhem is since long struggling for life. It is perhaps easier to start a new orchestra than to keep it up.

Dr. J. DE JONG.

## SOME NEW YORK "CRITICS."

THE following "Letter to the Editor" was printed in a New York daily last week:

SIR—Your editorial in Saturday's issue must, it seems to me, meet the approval of every music lover. But it is high time, also, to point out that much of the existing confusion in orchestral matters is due to the attitude of our local musical critics. It is not so many years ago that the iron rule of a German soprano in combination with a German conductor, since deceased, at the Metropolitan Opera House, nearly disrupted the entire organization, and I do not recall a single critic who had the courage to speak out. Was it not an open secret that an alleged cabal among the critics resulted in the retirement of Theodore Thomas \* \* \* and the booming of Anton Seidl, with the result that the Philharmonic Society's receipts reached a point which they have not since touched. All this though ever critic was well aware that as a symphonic conductor Herr Seidl was lacking in essential qualifications. I ask you to consider the attitude of New York's musical critics toward Mr. Wetzler last season. His concerts began too late, his programs were too long, and one program was so vigorously denounced in advance by one of our most respected critics as "preposterous" that it was withdrawn, although it was to have offered but three compositions, and these by Liszt, Strauss, and Berlioz. Mr. Wetzler had succeeded in getting ample financial backing, which enabled him to have adequate preliminary rehearsals, but in place of having the moral support of our critics, his performances were treated with scant courtesy.

It is not pleasant to have to say these things, but much more could be said. Musical politics go deep, and it is not easy to determine their sources. The greatest conductors of today have had to grow into their positions and there is enough talent in America for us to put by hero worship for a time and develop our own conductors, even as Mr. Thomas was developed. Hard knocks and severe criticism are part of this training, but by all means let us have the criticism, not generalities about the programs, the time of the concert, &c., and nothing as to the conducting or the performance.

C. A. H.

On August 11 another writer wrote to the same paper, as follows:

"I am so heartily in sympathy with the views expressed by your correspondent C. A. H. in yesterday's issue that I cannot refrain from pointing out what is, I think, a slight error therein, and it is a point on which the whole matter hangs. I understand, of course, that C. A. H. meant to be courteous in referring to 'our local musical critics,' but is not such a waste of courtesy a mistake? I mention this because on one occasion, talking to a well known musical man in this city, I used the same expression—'musical critics.'"

"You are mistaken," said my friend: 'what you mean is "music critics."'

"The force of this will readily be recognized by those who have some knowledge of music, as well as some taste, and who have read with astonishment and disgust so supposed 'critiques' of concerts which they have attended. The lamentable ignorance, despicable spleen and cowardly

unfairness commonly displayed by some of the enlighteners of the public are the despair of true musicians, alike of those who are dependent upon public support and those who do not need it. \* \* \*

With all of the above we agree except in one point. C. A. H. says: "Musical politics go deep, and it is not easy to determine their sources." It is very easy to determine the sources of musical politics in this city, and both the "sources" and the politicians have been repeatedly pointed out by THE MUSICAL COURIER. For information on this subject C. A. H. will have but to watch the future issues of our paper.

## The National Conservatory of Music.

THE annual entrance examinations at the National Conservatory of Music, 128 East Seventeenth street, have been fixed for the following dates:

Piano and Organ—September 15 (Tuesday), 10 a. m. to 12 m., 2 to 4 p. m.

Singing—September 16 (Wednesday), 10 a. m. to 12 m., 2 to 4 p. m., 8 to 9 p. m.

Violin, viola, 'cello, contrabass, harp and all other orchestral instruments—September 17 (Thursday), 10 a. m. to 12 m., 2 to 4 p. m.

Children's Day—September 19 (Saturday), piano and violin, 10 a. m. to 12 m.

All members of the faculty will attend these examinations and Mrs. Jeannette M. Thurber, the president and founder of the conservatory, will personally receive all applicants and their parents and guardians.

As the musical world is aware, Rafael Joseffy and Miss Adele Margulies are the head instructors in the piano department. Leopold Lichtenberg is the first teacher of the violin and Leo Schulz the first teacher of the 'cello. Eugene Dufrique and Irénée Bergé jointly conduct the classes in the vocal department. Henry T. Finck has been re-engaged as the musical historian and Max Spicker will again be in charge of the classes in harmony. Charles Heinroth is the first teacher of the organ classes. These names constitute an artistic faculty that must appeal to students everywhere. The assistant teachers are also men and women of more than local reputation.

## Max Decsi Returns.

MAX DECSI and Mrs. Decsi have returned to the city after a two months' rest on Long Island, and Mr. Decsi has leased additional quarters in Carnegie Hall to accommodate his increased duties as teacher of leading lights of the vocal world. Demand for his instruction became so insistent that he was obliged to curtail his vacation period.

Sibyl Sammis, the brilliant concert soprano, one of Mr. Decsi's leading pupils, is to be married to Dr. Beck, a well known physician.

## Miss Alice Crane Home Again.

MISS ALICE E. CRANE, a pianist who has been mentioned in THE MUSICAL COURIER from time to time, returned from her studies abroad ten days ago. In Europe Miss Crane studied under Felix Dreyshock, of Berlin; Madame Stepanoff, of Vienna, and Arthur de Greef, of Brussels. After a rest at her home in Garrettsville, Ohio, Miss Crane will appear in several cities as a concert pianist.



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**O**NE of the best musicales that has been enjoyed by the people of Sterling, Ill., for many months was heard at the Grace Episcopal Church recently. It was the organ recital by Reginald Martin, the new organist of the church, assisted by Miss Jessie Christian, of Grinnell, Ia., and Horace Diller and John Prestin, of Sterling.

Miss Buena Alverson recently gave a concert at Leadville, Col.

An informal recital was given recently at Peoria, Ill., by Miss Jean Bourscheidt.

July 25 Miss Mary Bussey and John H. McClellan gave a recital in the Presbyterian church of Champaign, Ill.

William E. Chandler, Jr., has been appointed to the professorship of music at the boys' school in Simsbury, Conn.

Miss Hedrik, Miss Sidebotham and Mrs. Alvina Heuer Willson were the soloists at a recent concert in Boise City, Idaho.

A musicale was recently given at the home of Miss Olive Hill, Wichita, Kan., by two of her young pupils, Florence Drake and Ruby Fleming.

A concert by the pupils of Prof. S. A. Weaver's summer school of music was given recently in the First Congregational Church, Westfield, Mass.

Prof. J. E. Thomas, assisted by Miss Vera Lindly, of Wortham, has just concluded a musical normal at Silverton, Tex., which was well attended. Several certificates were issued.

A new comic opera has been written by Mrs. Robert Wilcox, of Short Beach, Conn. Rollin W. Bond, who is a guest at the Bungalow, will write the music. The opera will be presented the coming season.

A recital was given in the town hall, Bloomfield, Conn., July 31, by the pupils of Mrs. W. S. Loveland, assisted by Louis Weidlich, violinist, and E. J. Markell, 'cellist, of Hartford, and the Crescent Glee Club Quartet.

There was a musicale at the home of Mrs. M. E. Hubbard, 42 William street, Worcester, Mass., July 28, in honor of Miss S. Christine MacCall, a vocal teacher of Newark, N. J., who is visiting in Worcester. A program was given, those participating being Miss MacCall, Walter S.

Knowles, Milton P. Snyder, Mrs. Bert H. Prior and Miss Mary E. Knight.

Miss Nina Rose, Mr. Sloan, J. K. Boniger, Miss Buena Alverson, Adams Owen and Mrs. W. A. S. Parker took part in a recent concert at Leadville, Col.

A musicale was given recently at the Kindworth Conservatory of Music, Atlanta, Ga., in honor of the summer students, the event marking the close of the summer school. The artists were Mrs. Clara Mueller, soprano; G. W. Pringnitz, violin; Kurt Mueller, piano.

A recital was given F. O. Strouse and wife recently at Springtown, Pa., in honor of their seventh wedding anniversary. Participants on the program included Miss Emma Mill, Miss Birdie S. Jacoby, Charles A. Bartsch, W. T. Melchor, Master Henry D. Funk, F. O. Strouse.

Harlan P. Briggs, of Ann Arbor, Mich., gave a concert at the Congregational Church, Milwaukee, Wis., on Thursday evening, August 20. Among the well known artists who assisted were Miss Mary Putney, Miss Gertrude Trainor, J. C. Walker, Herbert Butler, Robert Adams-Buell.

A musicale was held at the home of William Crum, Ansonia, Conn., recently in honor of Lloyd Beeman, of Brooklyn. There were about twenty-five present and a musical program, consisting of piano and violin solos and duets by Messrs. Crum and Emery, and vocal solos by Thomas Ward and others, was given.

The pupils who have been studying music under Prof. Gustav Fisher gave the commencement exercises of the school July 31 at the Presbyterian Church, Anaconda, Mon. Although the school is a young one the pupils showed that they have been drilled well. Gold medals were presented to those showing the greatest proficiency.

Miss Mary D. Lang gave a musicale recently at Kennett Square, Pa., in honor of her cousin, Miss Lucy Doneghy, of Kentucky. There were musical numbers by Miss Mary Moore, Frank Whittington and Mrs. Charles S. Swayne. Among the guests were Mr. and Mrs. William Ruth, Mrs. William Voorhees, Mr. and Mrs. Whittington, Miss Helen Bernard, Miss Mary T. Worrell, Miss Irene C. Hadley, William L. Lang and Warren Holton.

July 30 at the studio of Augustus H. Swan, on Central court, Newport, R. I., was given a series of recitals. Mr. Swan was assisted by a stringed quartet consisting of John T. Greene, first violinist; James D. Atwater, second violinist; Ralph Wood, viola, and H. L. Jeter, violoncello, and with William R. Boone as accompanist. Mr. Swan sang a number of songs, including selections from such composers as Rotoli, Handel, Massenet, Perlet, Clay, Cowen and Korby.

A musicale was recently given by Mrs. R. P. Harry in the Hotel Union, Union, Pa., which was thoroughly enjoyed by a large number of friends. The program comprised a piano duet by Mrs. A. G. Rembert and Mrs. Warren

DuPre, of Spartanburg, a violin number by Miss Marie Clifford with Miss Mamie Oetzel as her piano accompanist, two vocal numbers by Miss Maria Mulligan with violin obligato by Miss Annie Rodger, an instrumental solo by Miss Rebecca Bord, of Charleston, and two violin duos by Misses Clifford and Rodger.

Black Hawk Inn was the scene of a brilliant gathering of society people and music lovers of the three cities recently when Mrs. Margaret Woltmann and the Misses Woltmann, of 643 Seventeenth street, Rock Island, Ill., gave a musicale in honor of their guests, Miss Martha Perkins, of Boston, Mass., and Harro Woltmann, of Hillsdale, Mich. The ballroom of the Inn was handsomely decorated with palms, ferns and American Beauty roses. The hostesses and their guests formed the receiving party and a reception occupied the early hours of the evening. Those who ushered and assisted were Senator and Mrs. L. S. McCabe, Will Reck, Mr. and Mrs. Warren Reck, Mr. and Mrs. W. B. McIntyre, Mr. and Mrs. Louis Kohn, Miss Speides, of Rock Island, and Miss Seiffert, of Davenport. About 300 Rock Island, Davenport and Moline people were in attendance.

#### From the Arens Vocal Studio.

**M**ISS ROSE J. BOTTY, whose engagement for five years by H. N. Savage was noted in these columns before, is making very rapid progress in her career. After serving an apprenticeship in the chorus a few months for the purpose of gaining the necessary stage experience, Miss Botty received her first opportunity as a vocalist in Chicago recently. She acquitted herself so well that the critics referred to her as the most promising vocalist of the "Prince of Pilsen" company. As a result she was cast for one of the principal parts in Mr. Savage's forthcoming production, "The Yankee Consul," in which Miss Botty will be heard in New York this season. This rapid advancement seems to point a moral to the many ambitious candidates for operatic honors: learn to sing well, and all else will take care of itself. Managers are looking for good, well trained voices. The following press comments are certainly very flattering for a beginner:

There was a young woman about as big as a pint of cider, as trimly built as a fairy and so thoroughly self certain that a strike in the orchestra would not have disturbed her—Rose Botty by name—who sang one of the new songs in such excellent voice as to make it stand out as a feature. Though there is danger in stopping her career by inflating her small head, she deserves to be especially complimented for her effort.—The Chicago Inter Ocean, August 3, 1903.

Miss Peebles succeeds Miss Coleman as Nellie Wagner; surely this young woman will prove a find, but not so great a find as Miss Rose Botty, who sang a new song so feebly as to make the number one of the hits of the evening. Both of these girls have beauty, grace and magnetism, while Miss Botty already shows sufficient talent as a vocalist to justify her immediate advancement.—The Chicago Evening Post.

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**T**HE Columbus (Ohio) Choral Society recently held a meeting at the Orpheus Club rooms to wind up the affairs of the past season. The proceeds of the lawn fête at Goodale Park will be sufficient to pay their liabilities when all the members make a return of the tickets sold. The society, after completing its business, adjourned to meet at the call of the president, which will be about the first week in September. The society will resume its rehearsals and take up one of the oratorios of the great masters, probably Handel's "Messiah," which will be performed during the holidays. It is the intention should present arrangements be followed out to give at least two performances every season. As the society is to be a permanent one, its purposes will be watched with keen interest by the musical people of Columbus, who feel that it is a necessity to have a first class mixed chorus. The prospect of an auditorium in the near future where such entertainments can be held should be an impetus in this direction. Every musical organization in Columbus is interested in this auditorium memorial project, and should use every means to accomplish the much needed result.

The Orpheus Club, of Peoria, Ill., gave a program at the Country Club recently, the occasion being the reception given by the new club president, Thomas A. Grier, to the club's members.

At the annual meeting of the Belvidere Choral Society, of Belvidere, Ill., A. O. Wilson was elected president, Miss Florence Kepple vice president, C. S. Kucker secretary, Mrs. O. W. Kelly treasurer, and E. M. Latimer musical director.

The North Shore Musical Club, of Chicago, has elected the following officers for the ensuing year: Ralph R. Lounsbury, president; Mrs. J. B. Early, vice president; George E. Baxter, secretary; W. R. Barnes, treasurer; E. M. Latimer, musical director.

A meeting of the members of the North Hill Musical Club was held August 4 at the residence of Mr. and Mrs. George Greer, North Jefferson street, New Castle, Pa. There was a good attendance of the club, and solos were rendered by Miss E. Mabelle Crawford, Miss Zerner and Miss Nellie Urmon.

The Euterpean Ladies' Chorus, of Columbus, Ohio, has been invited to participate in a grand fête and picnic to be given at Idlewild Park, Newark, by Chapter No. 1 of the

Pan-Racial Institute of Ohio. Mrs. M. E. Cassell, director of the chorus, is away on her vacation. She will be consulted in the matter and a definite answer formulated then. Should the chorus accept the invitation a large party of Columbus people will be formed to attend. The date for the picnic has not yet been settled.

Prof. A. S. Kimball, of the Oberlin Conservatory of Music, is spending the summer in Seattle, Wash. During his stay there the Musical Club has organized a special chorus, consisting of ladies from the club, and invited tenors and basses to properly balance the parts to give Gounod's "Messe Solennelle." The chorus members are very enthusiastic and show a clear appreciation of Professor Kimball's ability as a director, his style, finish and artistic interpretation being a very important feature of his work. Sentiments of regret are expressed that Seattle cannot retain such a man, but he returns to Oberlin September 23.

The promoters of the consolidation scheme of the Musical Club and Philharmonic Society, at Louisville, Ky., are receiving considerable encouragement. Subscriptions have been made by several leading citizens. Besides over 175 that have heretofore subscribed to the Philharmonic and the 300 to the Musical Club, the following have sent in their requests during the past few days: John J. Barrett, Thomas Malone, W. E. Pilcher, George A. Newman, C. F. Huhlein, Mrs. W. S. Culbertson, W. W. Page, George P. Kendrick, H. P. Roberts, R. W. Donigan, Mrs. E. Kessler, I. W. Bernheim, S. S. Meddis, W. W. Thum, George F. Melburn, John P. Starks, Charles H. Keisker, R. E. Ryan, C. B. Robinson, George Kopmeir, George Becker, John J. Telford, C. E. Overstreet, C. C. Carter, E. M. Overstreet, Charles C. Stoll, J. M. Ryan, T. E. Basham.

The year book of the Cynthian (Ky.) Musical Club has just been received. This club was organized March, 1899; entered Kentucky Federation of Women's Clubs November, 1899; entered National Federation of Musical Clubs November, 1900. The members and officers are Miss S. V. Ashbrook, president; Mrs. Orie Lebus, first vice president; Mrs. E. W. Bramble, second vice president; Mrs. C. A. Leonard, secretary; Mrs. W. L. Northcutt, treasurer; Mrs. W. S. Cason, Mrs. P. R. Curle, Mrs. Edward Fennell, Mrs. E. R. Hutchings, Miss Carrie Fitzwater, Miss Sidney Haviland, Miss Ida Land, Miss Maude Smith, Miss Lena Walters, Miss Frances Whaley, Mrs. Jas. McMurtry, Jr.; Mrs. S. A. Mickey, Mrs. W. C. Renaker. The regular meetings of this club are held every two weeks, beginning the first Tuesday in October, and ending the last Tuesday in May. The colors of the club are red and white.

#### Madame Lewing Miss Chanler's Guest.

**M**ME. ADELE LEWING, the pianist, was recently the guest of Miss Margaret Astor Chandler, at the Chanler country seat at Tarrytown-on-the-Hudson.

## AUSTIN, TEXAS.

AUSTIN, TEX., August 12, 1903.

**T**HE next season's work of the Matinee Musical Club bids fair to be of great interest to its members. The first two programs, October 24 and November 14, will be miscellaneous, with a general discussion of current musical events.

November 28—Northern composers.  
December 12—Schubert and Schumann song recital. Discussion, Schubert. Leader, Mrs. Ida Haggerty.  
December 26—Miscellaneous.  
January 16—Election of officers.  
January 30—Mozart, Beethoven, Bach, Handel, Haydn. Discussion, Beethoven. Leader, Mrs. A. G. Reed.  
February 13—Weber, Schubert, Chopin, Mendelssohn, Schumann. Discussion, Weber. Leader, Miss Jessie Smith.  
February 27—Modern composers. Discussion, Richard Strauss. Leader, Miss Louise Pfafflin.  
March 13—Brahms, Sinding, Tchaikowsky, Grieg, Moszkowski, Nevin, MacDowell. Discussion, Sinding. Leader, Mrs. James H. Maxwell.  
March 27—Russian and Polish composers. Discussion, Paderewski. Leader, Miss Wroe.  
April 10—Oratorio. Leader, H. G. Collins.  
April 24—Liszt and Wagner. Discussion, Wagner. Leader, Miss Sophie Rhyne.  
May 8—Concerted music. Discussion, Living Orchestra Conductors. Leader, Miss Susie Aden.  
May 22—Club favorites.  
Many of our musicians are away for the summer.  
Mrs. Hilgartner is studying voice in Berlin.  
Mrs. A. G. Reed and Miss Sophie Rhyne are studying in Chicago.

Mrs. H. Guest Collins is in New York. Mrs. Collins is organist of the First Baptist Church.

Miss Sallie Day closed her studio on the first of the month, and is now in New Mexico.

Edmund Ludwig is in Europe, but will reopen his studio in September.

McCall Lanham, of New York, is here on a visit to his mother.

Mrs. Ida Haggerty reports a large summer class.

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